Bacchus

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ACADÉMIE NATIONALE DE MUSIQUE

Direction de M. GAILHARD

BACCHUS

BALLET EN TROIS ACTES

ET CINQ TABLEAUX

DE MM.

GEORGES HARTMANN & J. HANSEN

(D'après un poème de MERMET)

MUSIQUE DE

ALPHONSE DUVERNOY

Prix net : 10 Francs

PARIS

AU MÉNESTREL, 2bis, RUE VIVIENNE, HEUGEL ET Cie

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ACADÉMIE NATIONALE DE MUSIQUE

BACCHUS

BALLET EN TROIS ACTES ET CINQ TABLEAUX

De G. HARTMANN (d'après le poème de MERMET)

Chorégraphie et mise en scène de M. J. HANSEN

MUSIQUE DE

ALPHONSE DUVERNOY

Représenté pour la première fois à Paris, sur le Théâtre de l'Opéra, le Novembre 1902

PERSONNAGES

YADMA — Mlle E. SANDRINI.

ERIGONE — Mlle C. ZAMBELLI.

BACCHUS . . . . . Mlle L. MANTE.

SILÈNE	MM. J. HANSEN.
DARSATHA, Roi de l'Inde	L'ADAM.
LE MOUNI-PÉNITENT	VANARA.
SAPWALLAH, charmeur de Serpents	AJAZ.
SAKOUMI, Roi des Montagnes	RAYMOND.
LE GRAND BRAHMANE	HOQUANTE.
UN SATYRE	STAATS.
UN GUERRIER GREC	GIRODIER.
DEUX FAUNES	Mlles J. RÉGNIER.
	VIOLLAT.
LA GNOSSIENNE	PIODI.
AGAVÉ, INO, ANTINOÉ — Bacchantes favorites de Bacchus	IXART.
	DIDIER.
	SIRÈDE.

Princes et Guerriers indiens, Brâhmanes, Sacrificateurs, Pèlerins, Prêtresses, Bayadères, Bacchants et Bacchantes, Ménades, Bassarides, Curètes, Faunes, Satyres, Nymphes, Esclaves grecs et indiens, etc.

PRINCES ET SEIGNEURS INDIENS : MM. J. Javon, Lavigne, Leblanc, Lévi, Fossurier, Fressé, Schwartz.

PRÊTRESSES : Mlles Quinault, Delsaux, Maurial, Lefèvre, Coussot, C. Piron, Aveline, Thomas, Maupoix, Lanclud, Boulay, Otale, Berthon, Martelucci.

Décors de MM. AMABLE, JAMBON, MOISSON et RABUTEAU.

1er ACTE. — 1er TABLEAU. — Place principale d'Ayodhia, capitale des premiers Rois de l'Indoustan.
2e TABLEAU. — La tente de Bacchus.
2e ACTE. — 3e TABLEAU. — Le camp de Bacchus.
3e ACTE. — 4e TABLEAU. — Le ravin.
5e TABLEAU. — La place d'Ayodhia.

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BACCHUS

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BACCHUS

PARTIE CHORÉGRAPHIQUE. — DANSES

ACTE I. — 1er TABLEAU

1. DANSE HINDOUE

BAYADÈRES : Mlles G. Couat, Meunier, Billon, Mouret, S. Mante, Dockès, V. Hugon, Mestais, Parent, Rouvier, Nicloud, Hanauer, Soret, Raboin, L. Hugard, Millière, de Verrey, Louvelle, Bertillon, Sohège, L. Hugon, Poulain, de Moreira, Even, Cochin, H. Lantier.

2. BACCHANALE

Mlle L. MANTE, M. J. HANSEN.

BACCHANTES : Mlles Van Goethem, H. Regnier, Beauvais, Carrelet, Barbier, L. Couat, Boos, Bouissavin, Guillemin, Souplet, Klein, Demaulde, Moormans, Vinchelin, Labatoux, Perroni, Bonnot, Louppe, Charrier, Mallet, Néetens, R. Piron, Lozeron, W. Schoïnska, Kock, Marie, Metzger, Marcelle, Urban, Kubler, Dantard, Lantier, André, L. Mendès, de Saunoy, J. Schoïnska, Mainlevé, de Folly.

FAUNES : MM. Régnier, Cléret, Ricaux, Aveline, Baptiste, Paccalet, Keller, Cuvelier, Richaume, Huych, Perrot, Lefray.

GUERRIERS : MM. Girodier, Javon, Férouelle, Domengie, Moreau, P. Baron, Hervouet, E. Berger, Roche, Even, Bourdel, Maurial, J. Ricaux, G. Bergé.

SATYRES (élèves) : Friant, Millon, Quinault, Péricat, Précheur, L. Aveline, M. Bergé, Ch. Friant, Bayle, Emmonet, Brémont, Schwartz, Garnier, Robiette, J. Laugier, Richard, B. Lequien, Brannat, Baker, Delord, Treluyer, M. Roger, E. Roger, D. Roger.

2e TABLEAU

3. LE SOMMEIL DE BACCHUS

Mlles J. Régnier, Viollat, Boos, Didier, Sirède, Labatoux, Perroni, Bonnot, Louppe, Charrier, Mallet, Néetens, R. Piron, Lozeron, W. Schoïnska, Kock, Marie.

4. LA GNOSSIENNE

Danse qui retrace, par des ondoiements et des cercles, les dédales du labyrinthe.

Mlle PIODI.

5. DANSE DE SILÈNE

M. J. HANSEN, Mlles J. RÉGNIER ET VIOLLAT.

6. DANSES DE YADMA

A. *La Sennak.* — B. *Le Migoudi.* — C. *La Tchéga.*

Mlle E. SANDRINI.

7. BALARITA

(DANSE DES VOILES)

Mlles J. Régnier, Viollat, Ixart, Didier, Sirède, Labatoux, Perroni, Bonnot, Louppe, Charrier, Mallet, Néetens, R. Piron, Lozeron, W. Schoïnska, Kock, Marie.

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ACTE II. — 3e TABLEAU

8. PAS DES CURÈTES

MM. Girodier, Javon, Férouelle, Domingie, Moreau, Baron, Hervouet, E. Bergé, Roche, Even, Bourdel, Maurial, J. Ricaux, G. Bergé.

9. APPARITION ET DANSE D'ERIGONE

Mlle ZAMBELLI.

10. CHARISIA

(GRAND ANDANTE)

Mlle ZAMBELLI, MM. J. HANSEN, STAATS.

GUERRIERS ET FAUNES : MM. Régnier, Cléret, Ricaux, Aveline, Girodier, Javon, Férouelle, Domingie, Baptiste, Paccalet, Keller, Cuvelier, Moreau, P. Baron, Hervouet, E. Berger, Richaume, Huych, Perrot, Lefray, Roche, Even, Bourdel, Maurial, J. Ricaux, G. Bergé.

LES VIGNES : Mlles Van Goethem, H. Régnier, Barbier, Beauvais, G. Couat, Meunier, Carrelet, Billon, Mouret, Boos, V. Hugon, Mestais, Parent, L. Couat, Bouissavin, Guillemin, Souplet, Klein, Moormans, S. Mante, Vinchelin, Demaulde, Rouvier, Jonnson.

LES RAISINS : Mlles Nicloud, Hanauer, Soret, Raboin, L. Hugard, Millière, de Verrey, Louvelle, Bertillon, Sohège, L. Hugon, Poulain, de Moreira, Even, Cochin, Laugier.

BACCHANTES : Mlles Labatoux, Perroni, Bonnot, Louppe, Charrier, Mallet, Néetens, R. Piron, Lozeron, W. Schoïnska, Kock, Marie, Metzger, Marcelle, Urban, Kubler, Dantard, Lantier, André, L. Mendès, de Saunoy, J. Schoïnska, Mainlevé, de Folly.

SATYRES (élèves) : Friant, Millon, Quinault, Péricat, Précheur, L. Aveline, M. Berger, Ch. Friant, Bayle, Emmonet, Brémont, Schwartz, B. Lequien, Brannat, Backer, Delord, Treluyer, M. Roger, E. Roger, D. Roger.

11. DANSE DES KOMASTEI

Mlles J. Régnier, Viollat, Van Goethem, H. Regnier, Barbier, Beauvais, G. Couat, Meunier.
MM. J. Hansen, Staats, Régnier, Cléret, Ricaux, Aveline.

12. VARIATION D'ERIGONE

Mlle ZAMBELLI.

13. BACHILIQUE

Mlles Zambelli, J. Régnier, Viollat, Van Goethem, H. Regnier, G. Couat, Barbier, Beauvais, Meunier.
MM. Staats, Régnier, Cléret, Ricaux, Aveline, Girodier, Javon, Férouelle, Domingie
et tous les personnages du tableau.

5e TABLEAU

14. MARCHE DANSÉE

15. L'ORGIASTIQUE

Mlles C. Zambelli, E. Sandrini, L. Mante, J. Régnier, Viollat.
MM. J. Hansen, Staats et tous les personnages de la Grèce et de l'Inde.

IMPRIMERIE CHAIX, RUE BERGÈRE, 20, PARIS. — 17394-9-02. — (Encre Lorilleux).

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BACCHUS

BALLET EN 3 ACTES ET 5 TABLEAUX.

Livret
de
G. HARTMANN et J. HANSEN.
(d'après le poème de MERMET)

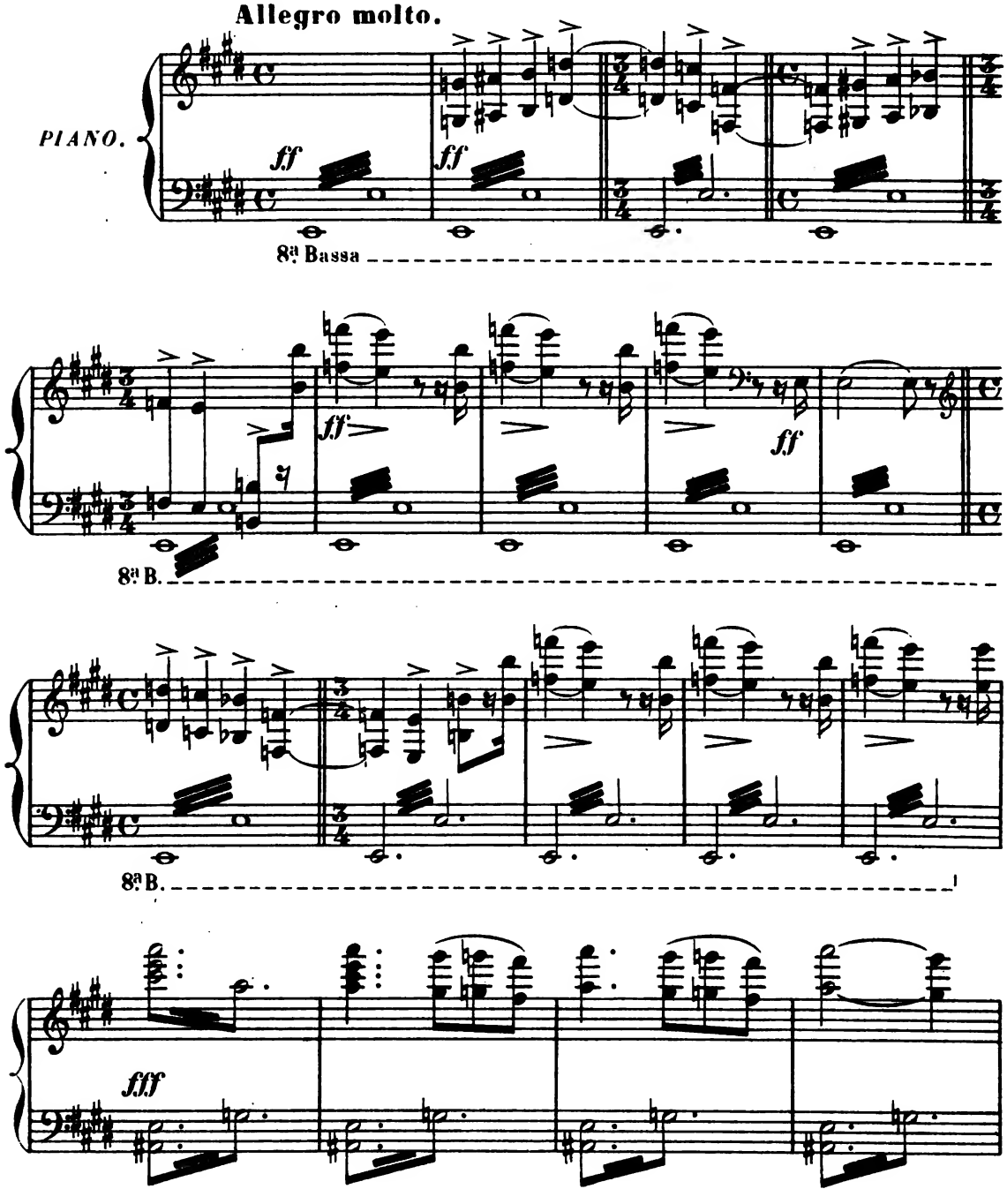
Musique
de
ALPHONSE DUVERNOY.

ACTE I.

1er Tableau.

Place principale d'Ayodhia, capitale des premiers rois de l'Indoustan.
A droite, au fond, un temple magnifique. A gauche, large terrasse sur le devant du palais du Roi.

INTRODUCTION



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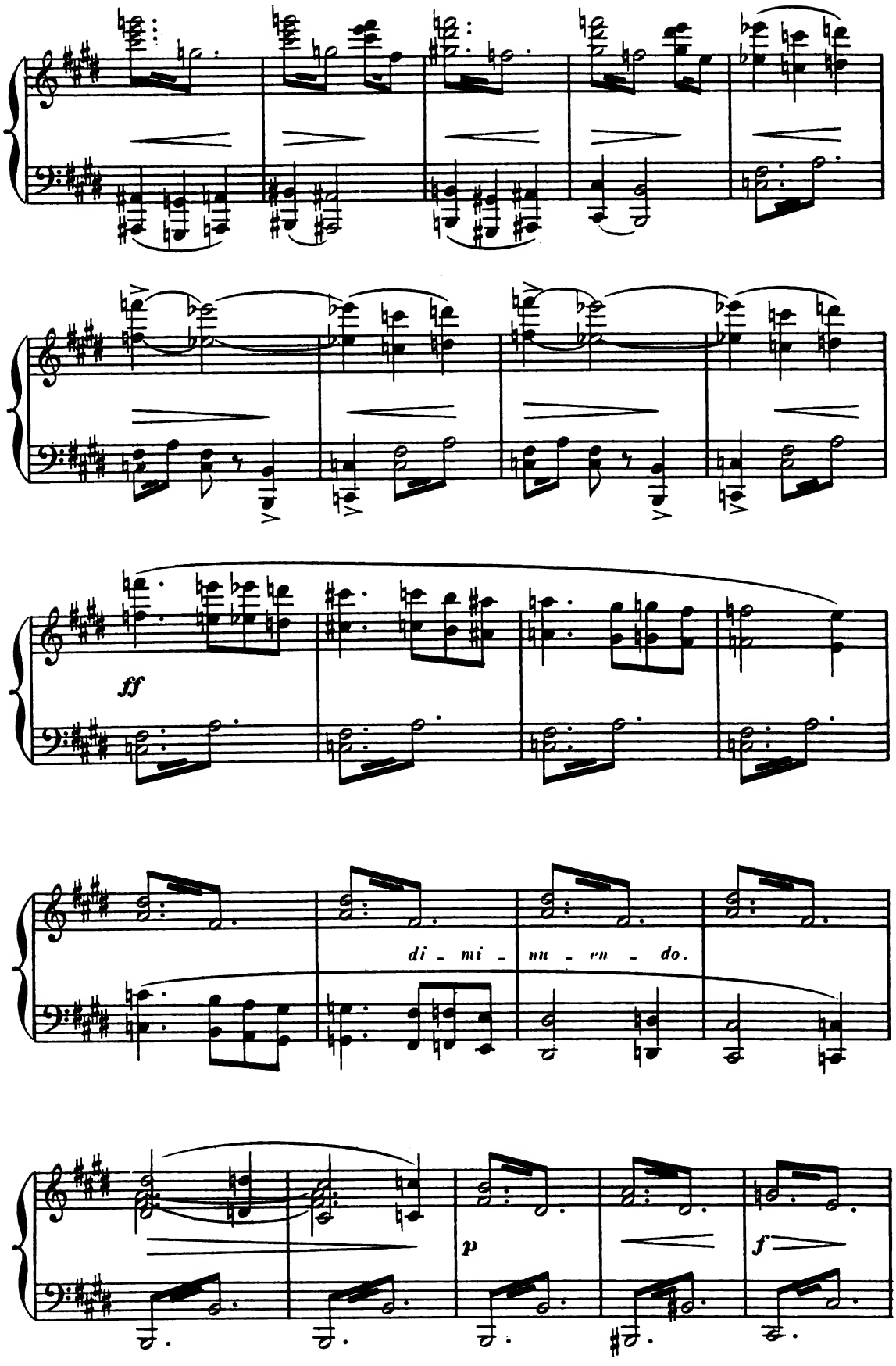

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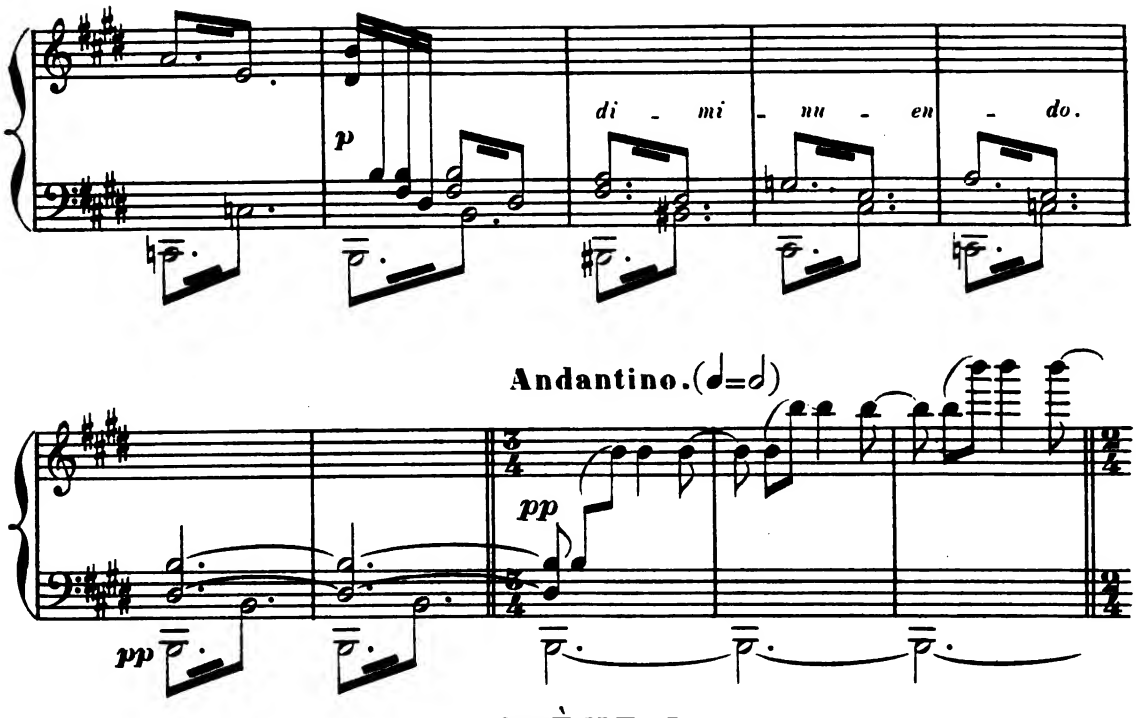
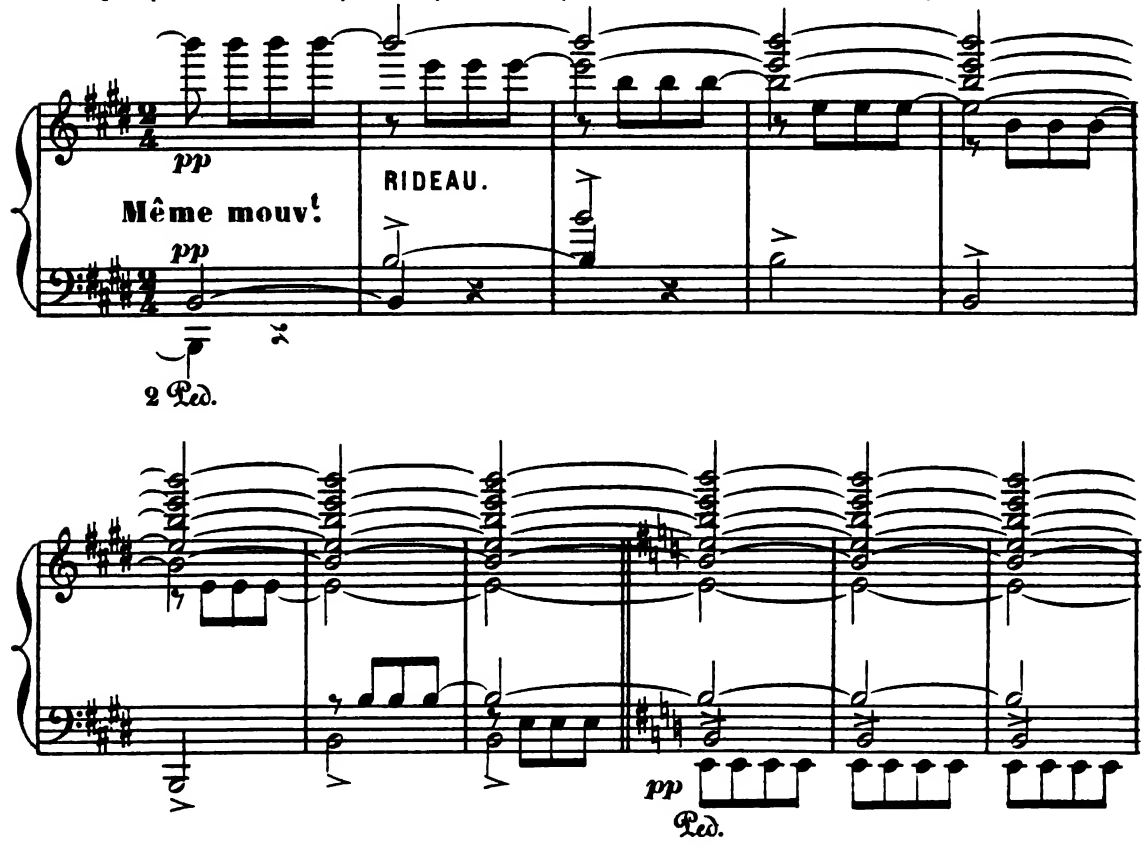


SCÈNE I.

Au lever du rideau DARSATHA, roi de l'Inde, SAKOUNI, roi des montagnes, et les princes des tribus voisines sont assis devant des tables de jeu dressées sur la terrasse du palais. Des esclaves, portant des coupes et des amphores, leur servent à boire. Vers le fond de la scène des guerriers, des seigneurs sont groupés. A droite au premier plan, les bayadères de DARSATHA dansent langoureusement.



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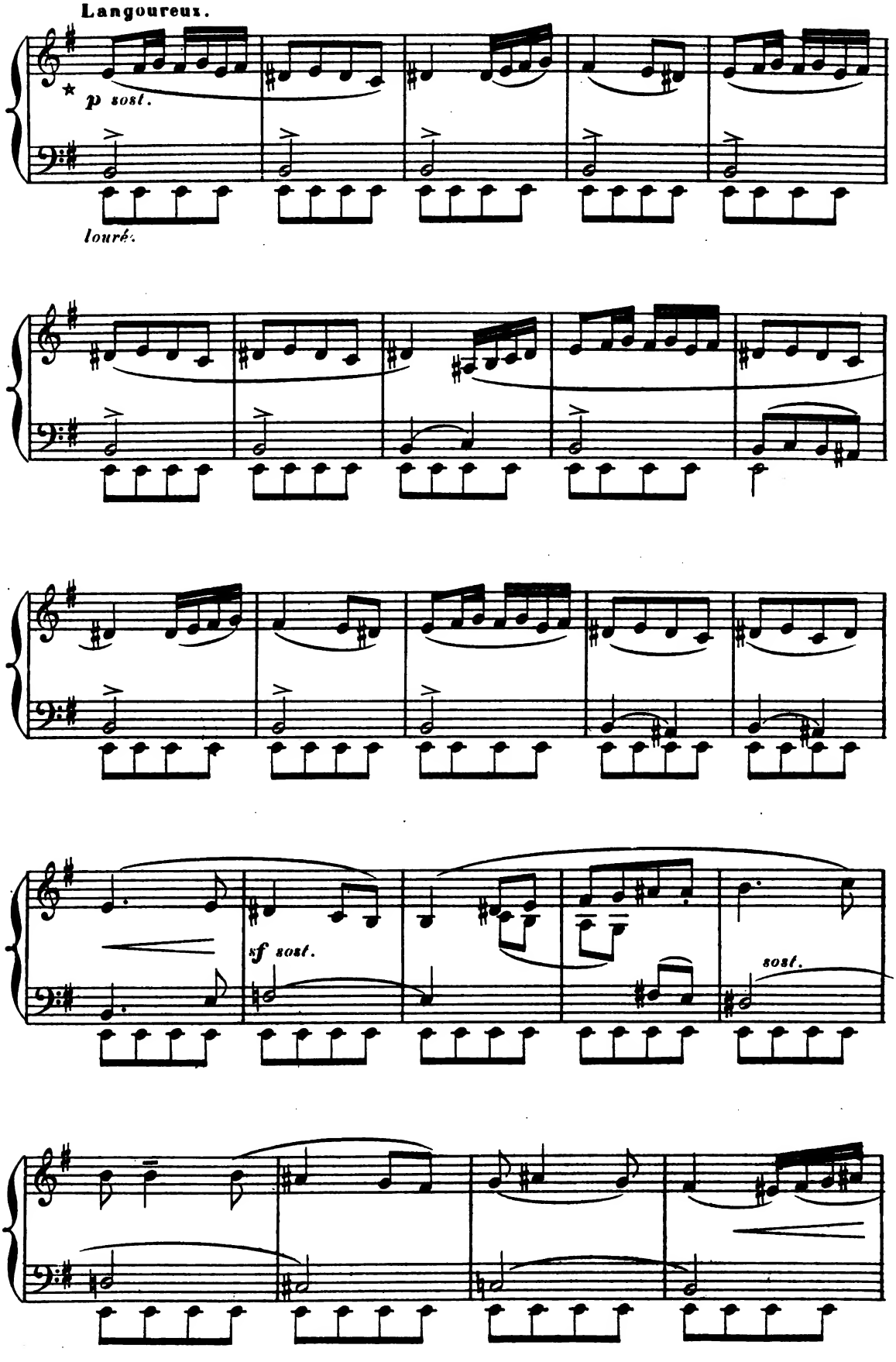
DANSE HINDOUE.



★ *thème indien*

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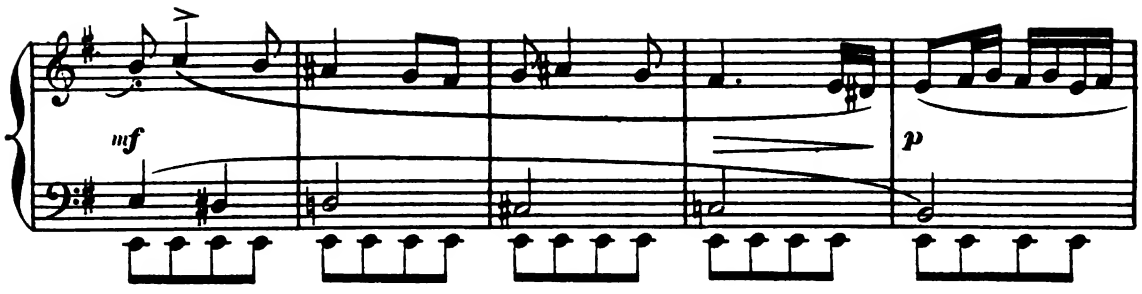
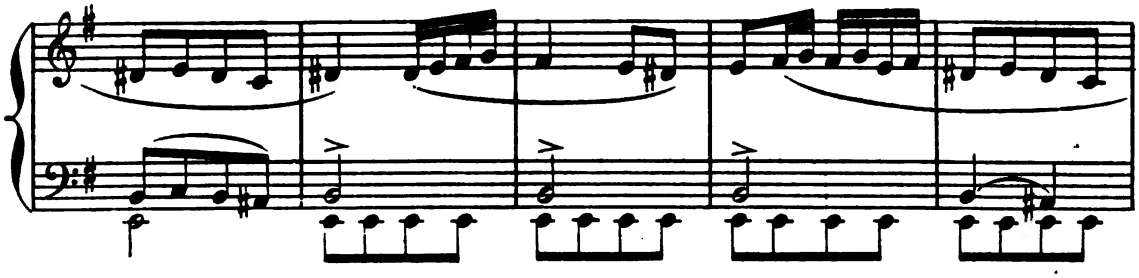
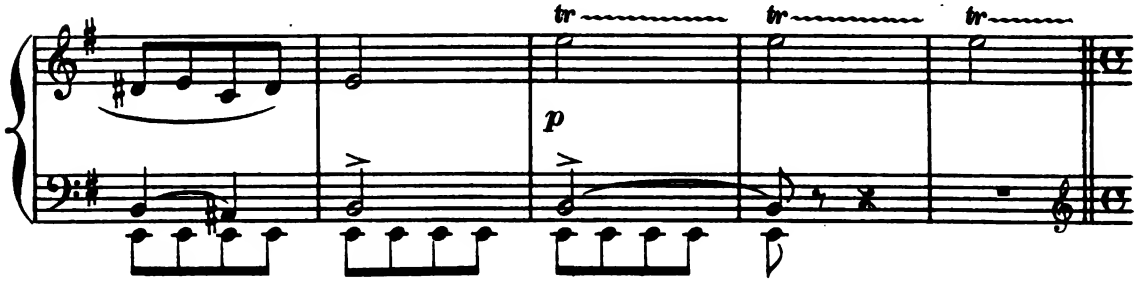
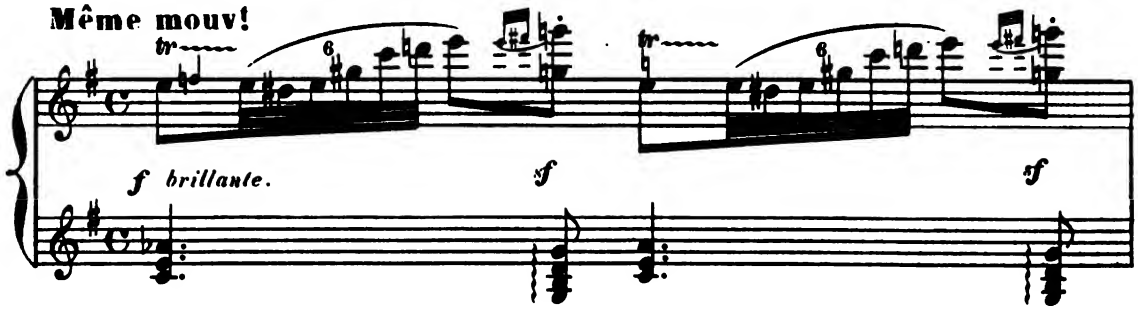
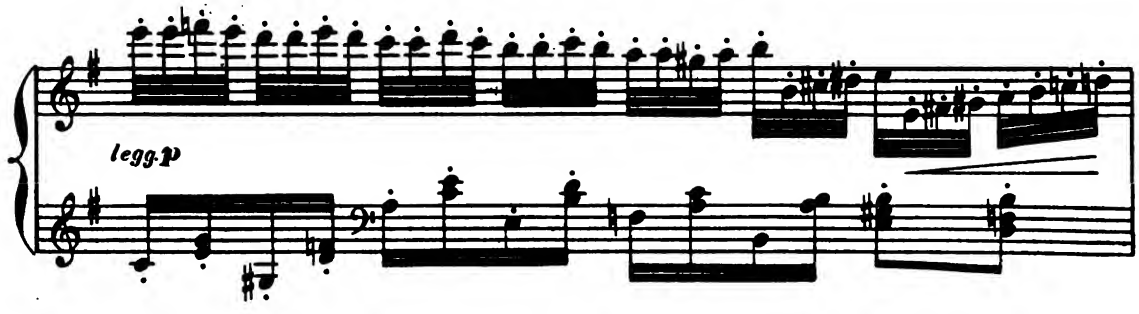






DARSATHA, SAKOUNI et LES PRINCES jouent aux dés.





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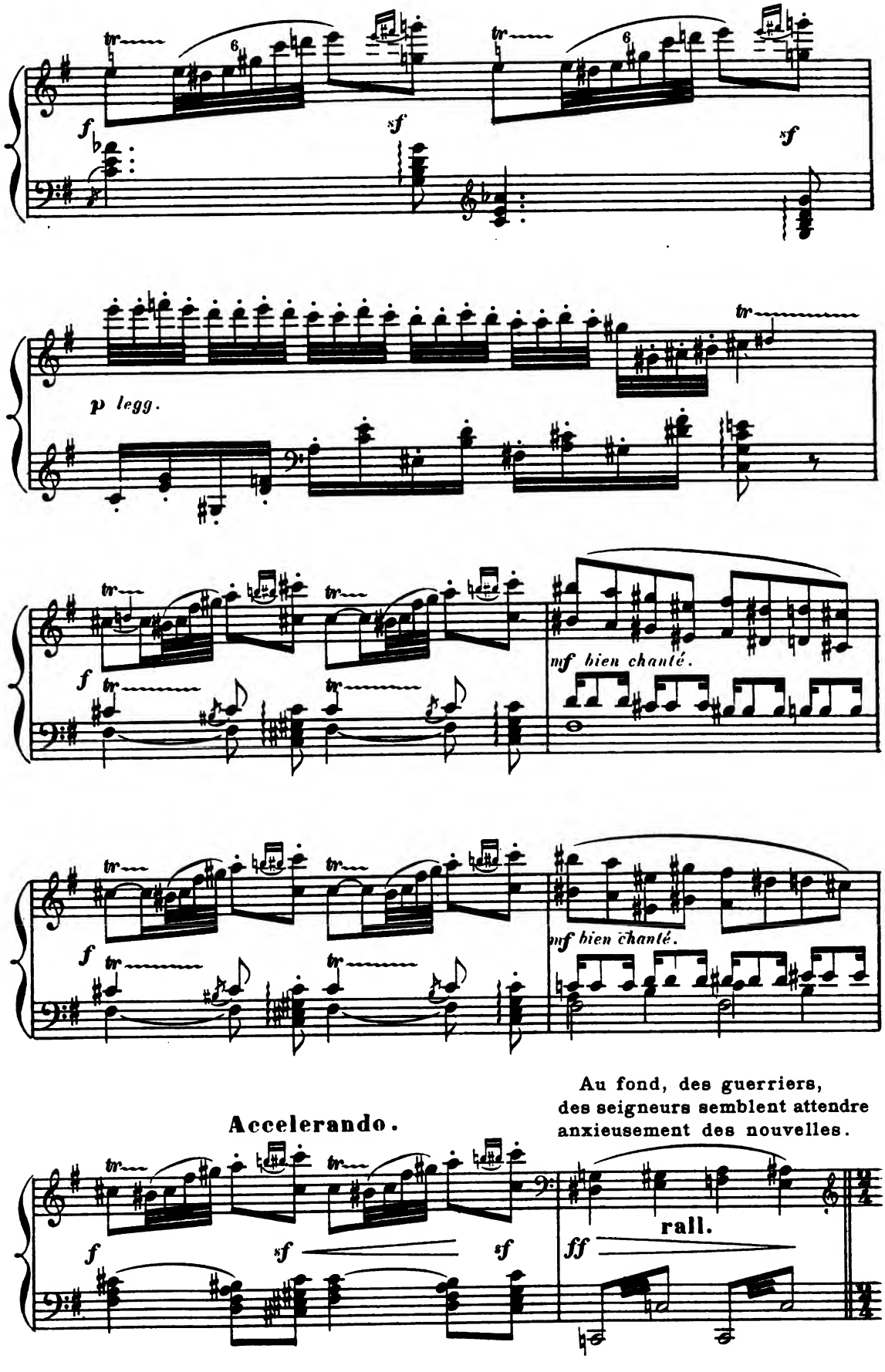

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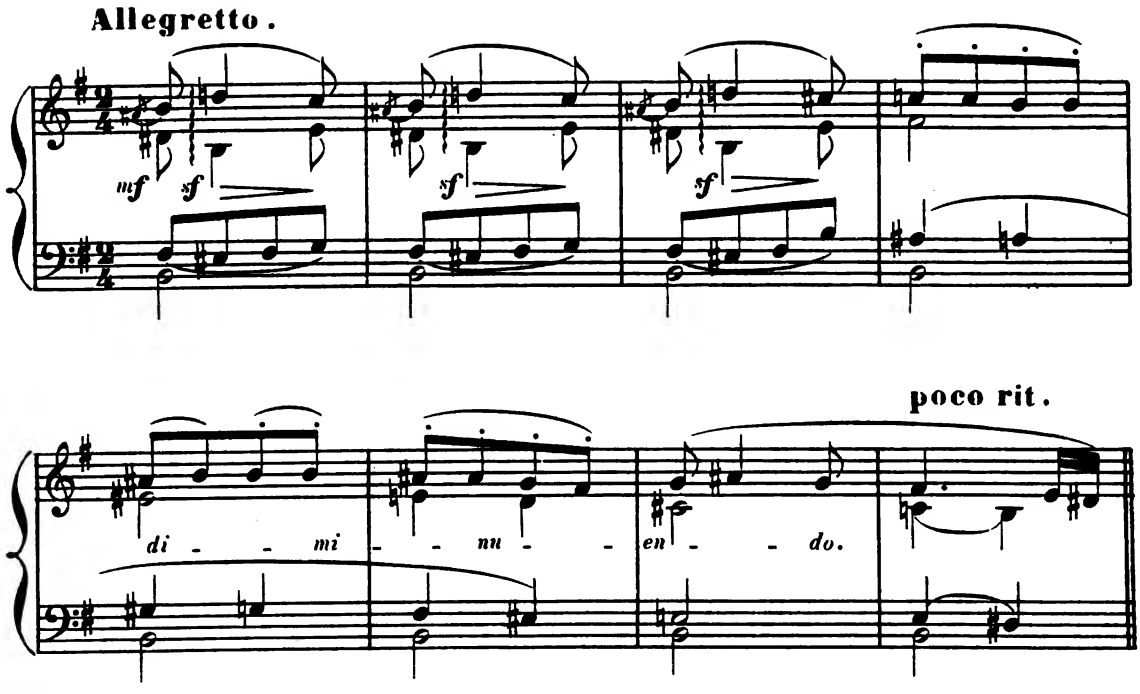
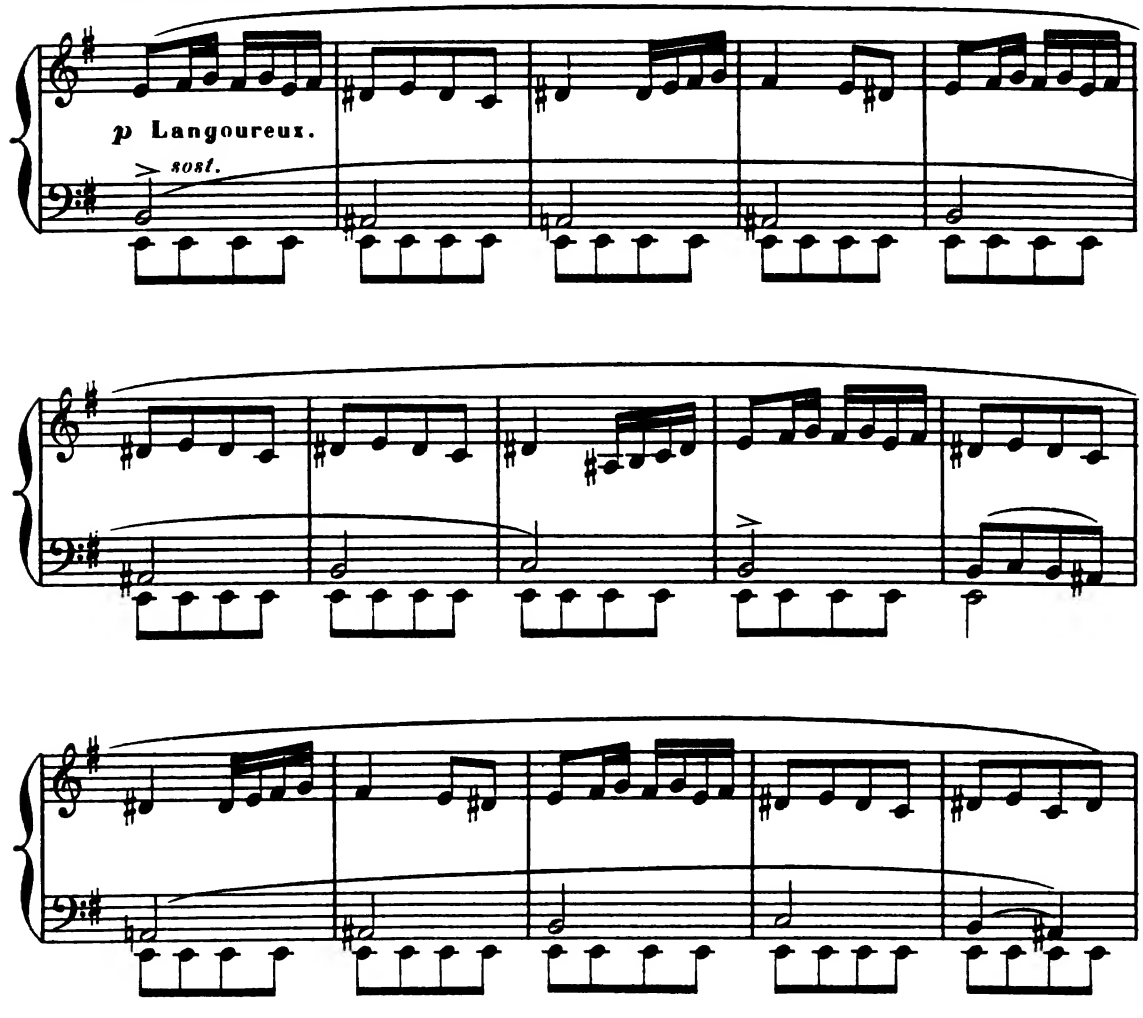


Les BAYADÈRES reprennent leur danse.



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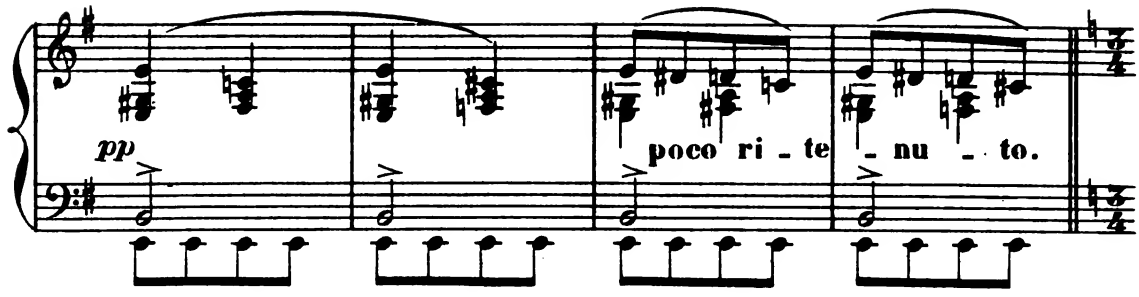
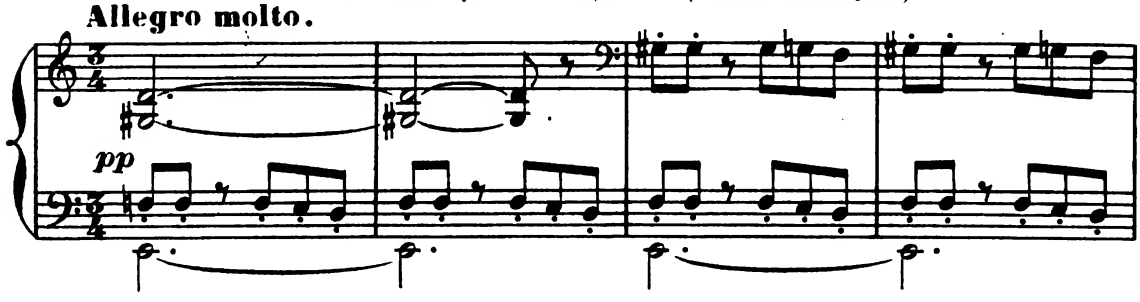
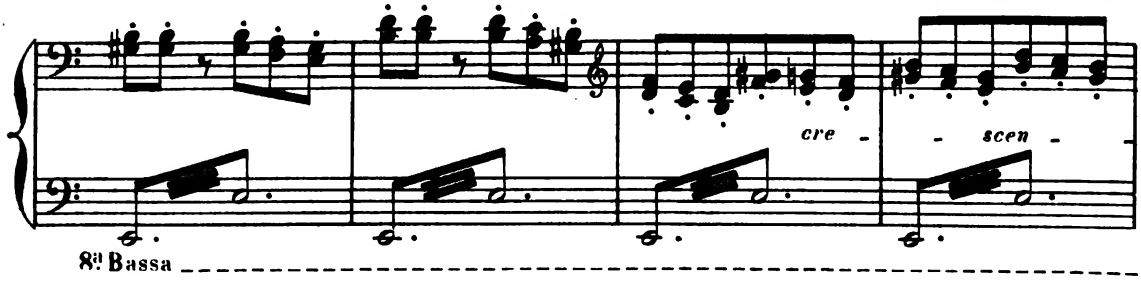


SCÈNE II.

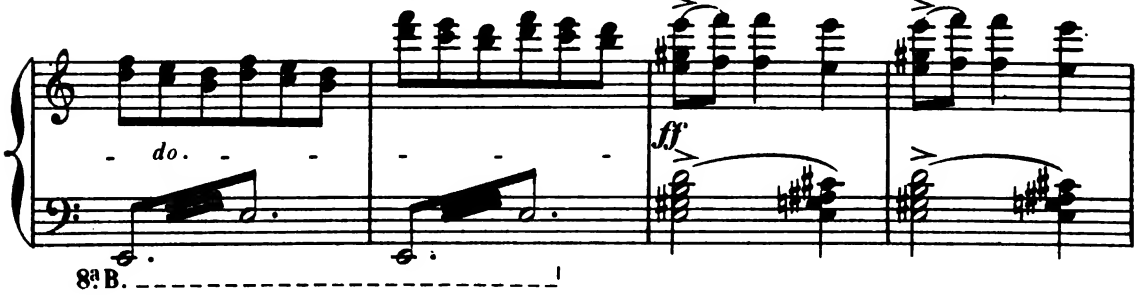
LES MÊMES, plus LE SAPWALLAH (Charmeur de serpents)



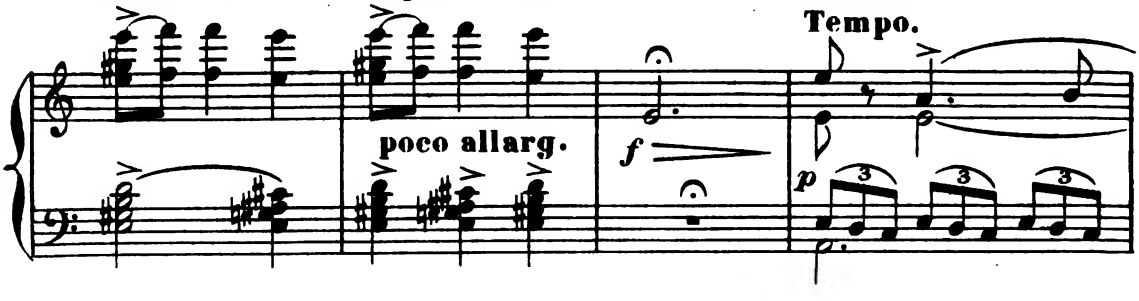
LE SAPWALLAH accourt tout effaré et se précipite d'abord vers LE ROI devant lequel



il s'incline humblement. Guerriers, seigneurs, gens du peuple, témoignent d'une grande inquiétude



et entourent LE SAPWALLAH pour l'écouter. «Il dormait au bord du chemin...



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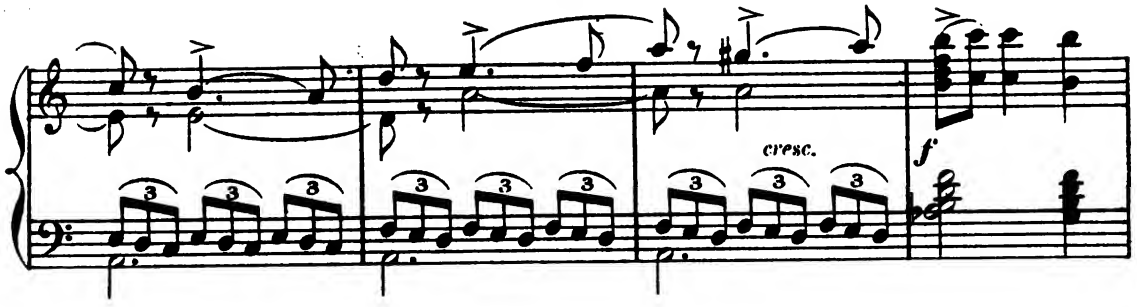
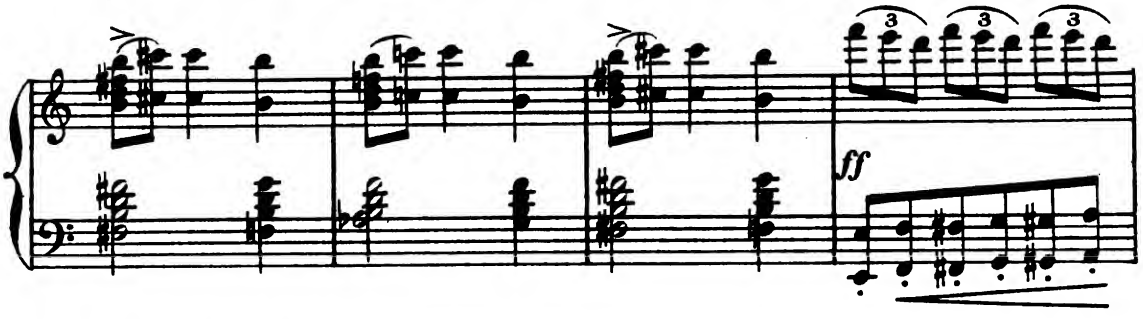
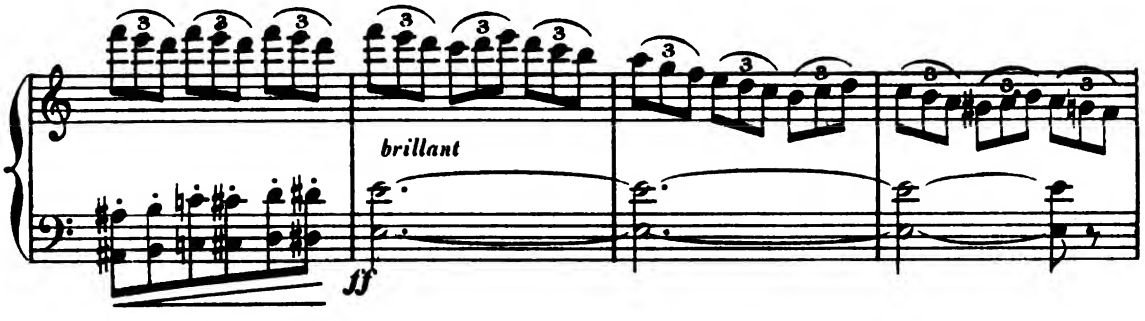
lorsque tout à coup il est réveillé par un bruit étrange.

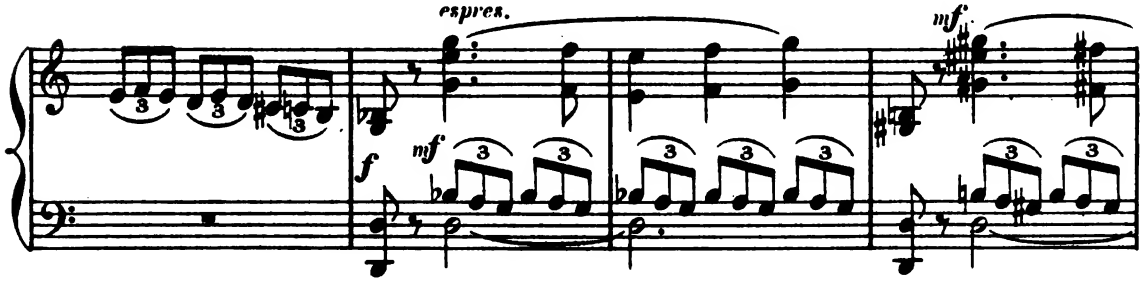


qui va toujours en augmentant... un bruit comme il n'en a jamais entendu...

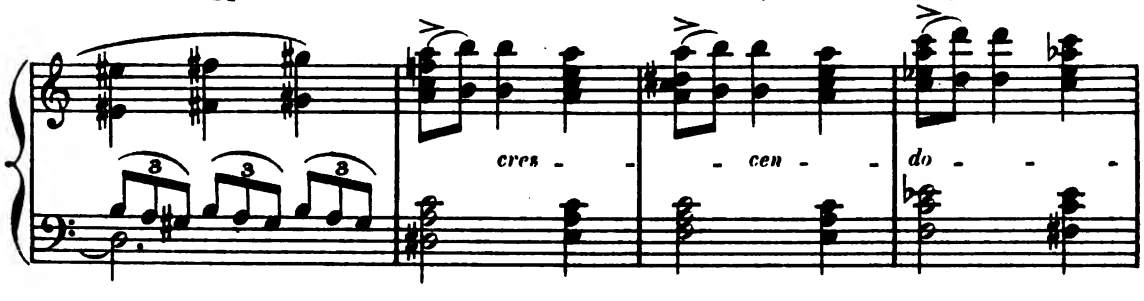




Puis, affolé, il voit, du haut des montagnes, s'élancer en dansant



et en frappant sur des instruments de toutes sortes, des hommes, des femmes



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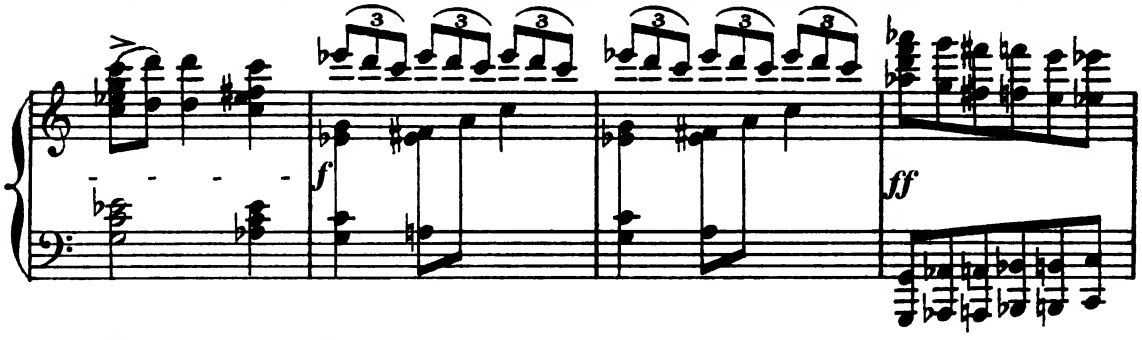
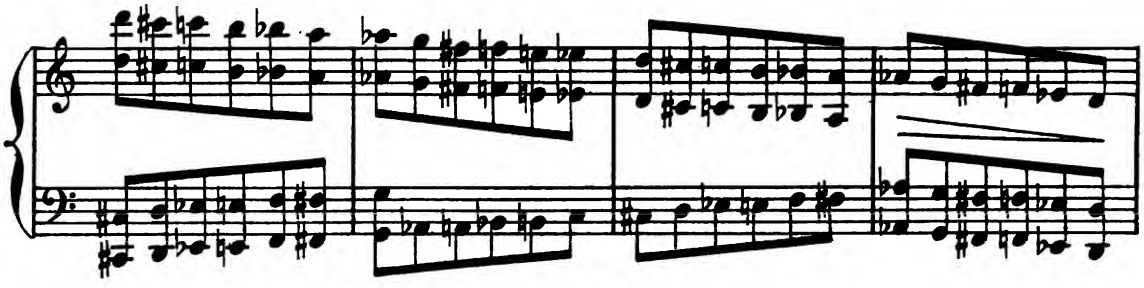
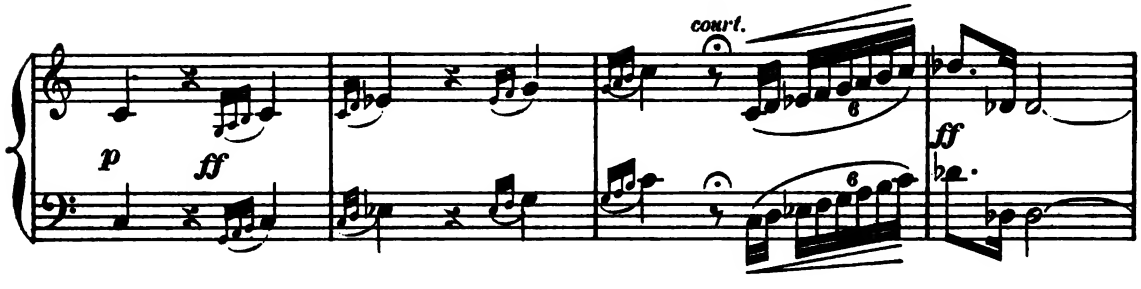
enfin une armée immense qui, pareille à une avalanche, emporte tout sur



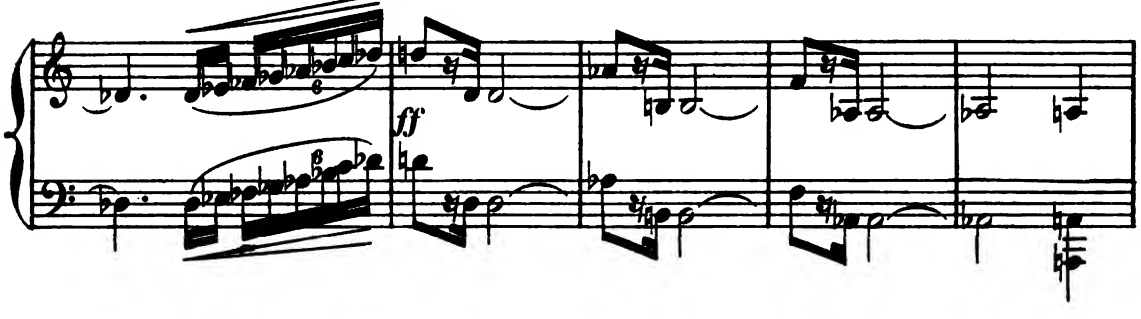
son passage.



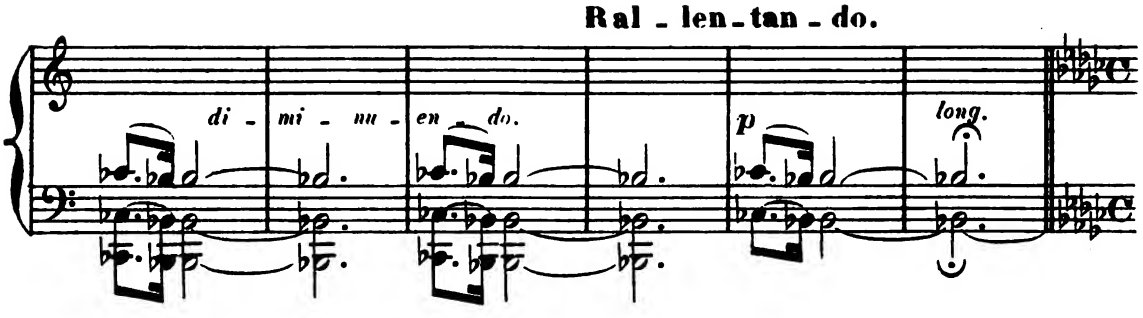
DARSATHA, uniquement préoccupé de son jeu, ne veut rien entendre.



Il ordonne que l'on jette ce pauvre fou hors de sa présence.



Ral - len - tan - do.



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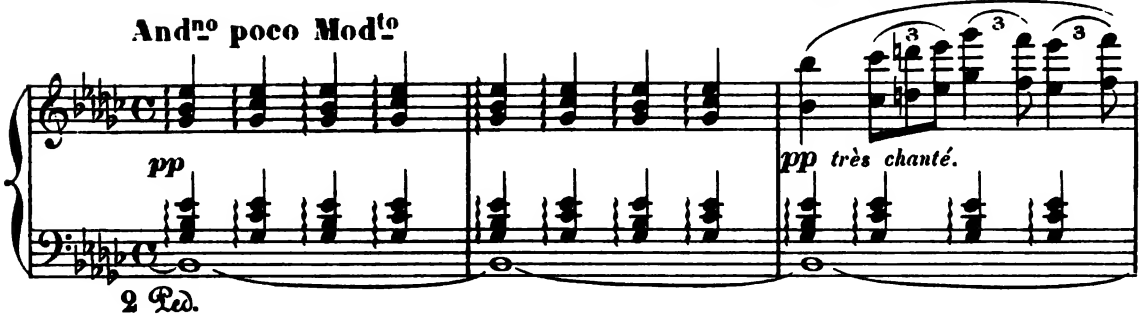
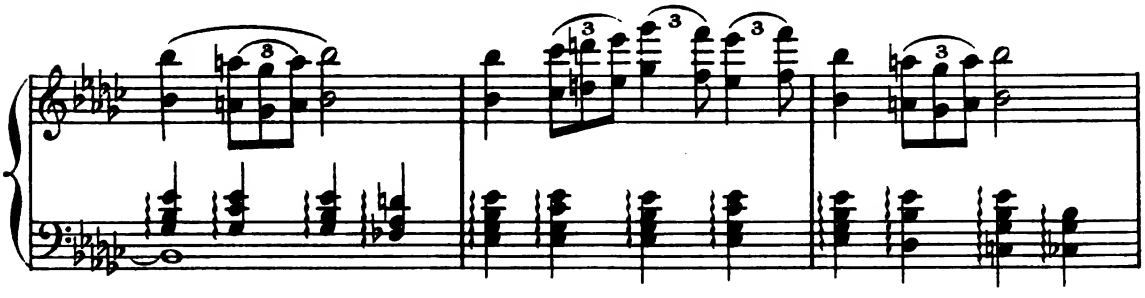
SCENE III.

LES MÈMES, LE GRAND BRAHMANE, les Prêtresses, puis YADMA.

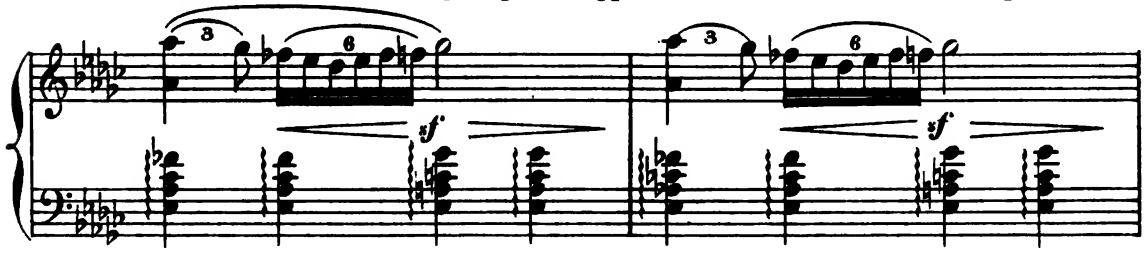
Mais des accents religieux



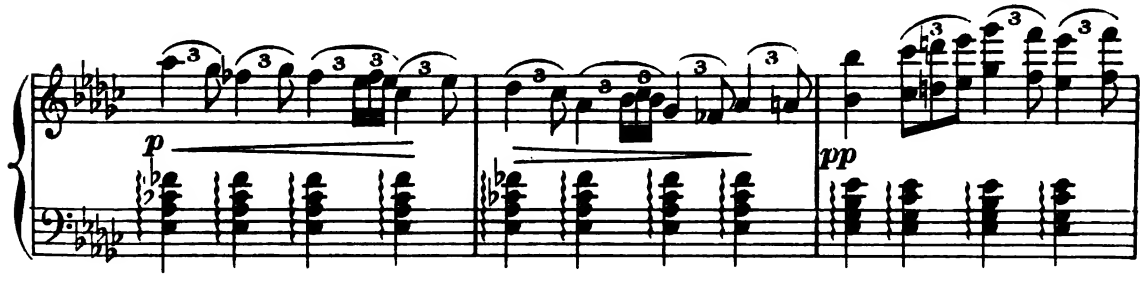
se font entendre. Ce sont les Prêtresses précédées du Grand Brahmane



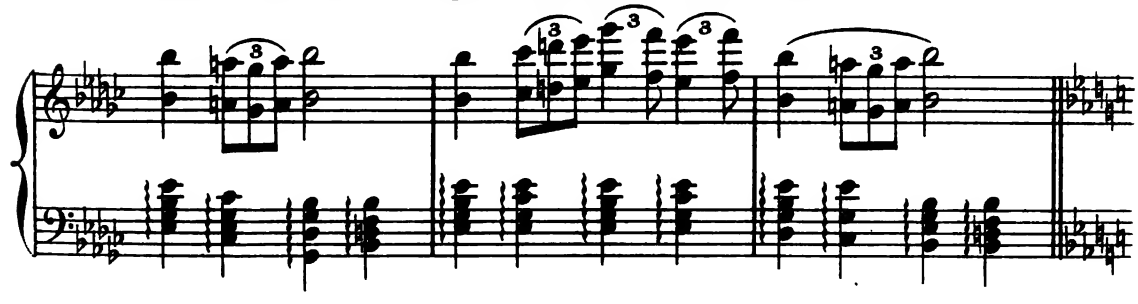
qui se rendent au temple pour supplier les Dieux de sauver la patrie.



YADMA, la prêtresse,



paraît. Elle jette un regard douloureux vers le ROI.



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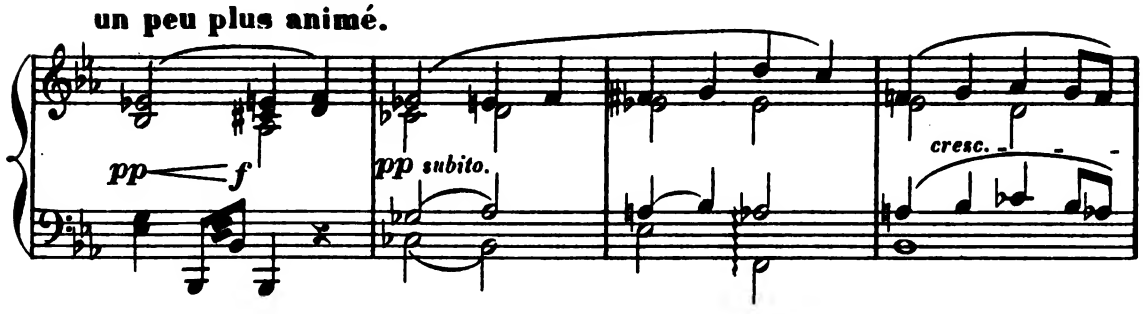
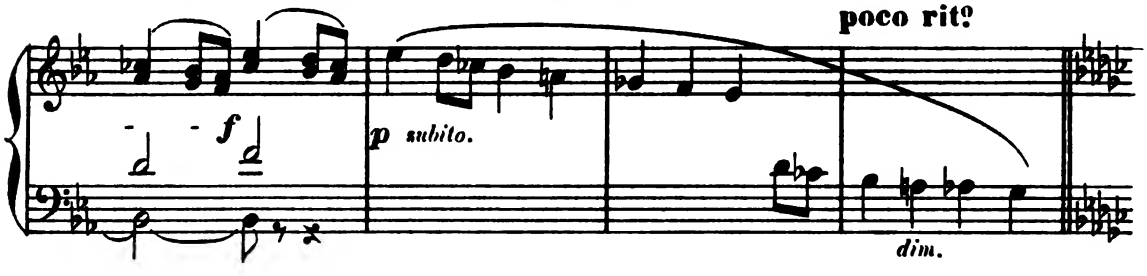
Celui-ci s'approche de YADMA et veut l'arrêter: « Laissez-moi, dit-elle,

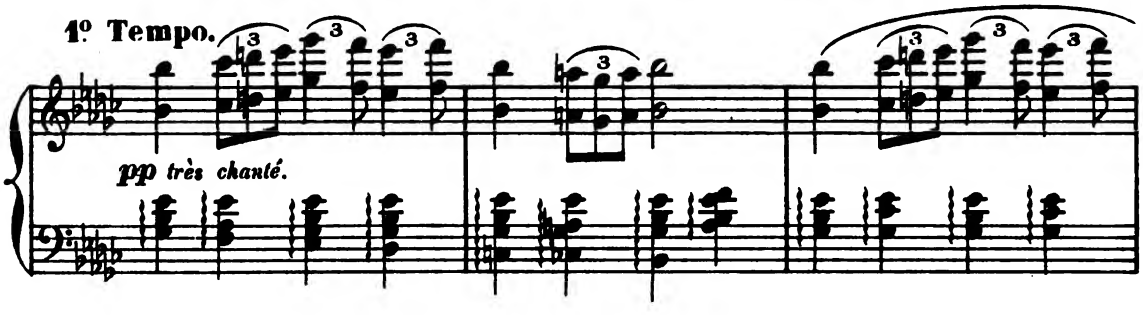
un peu plus animé.

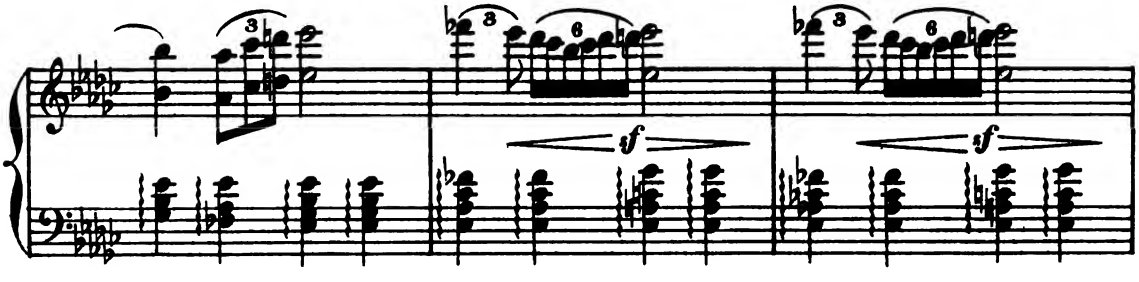


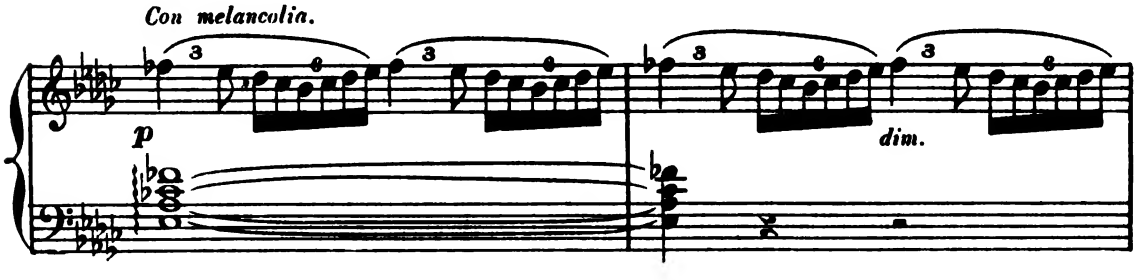
je vais au temple prier pour mon pays »...



Elle reprend lentement sa marche. LE ROI la contemple amoureusement.







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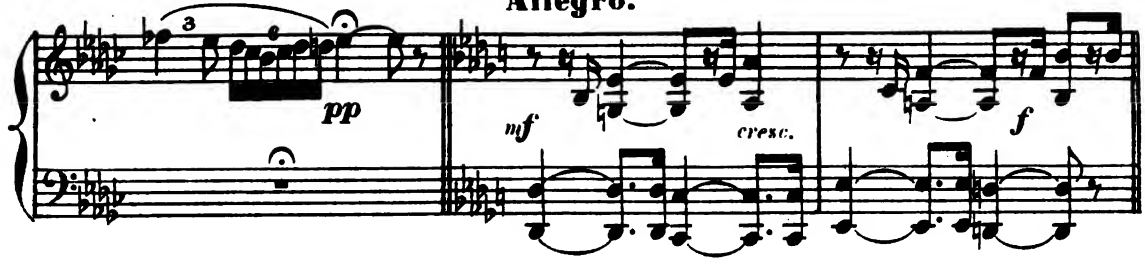
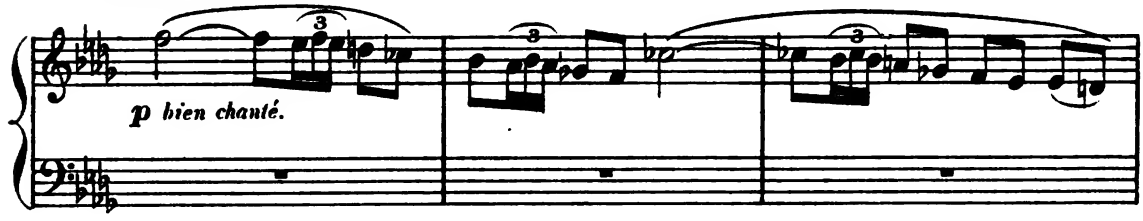
LE ROI fait un signe au GRAND BRAHMANE. Il veut parler à la belle prêtresse.

molto rall. Allegro.



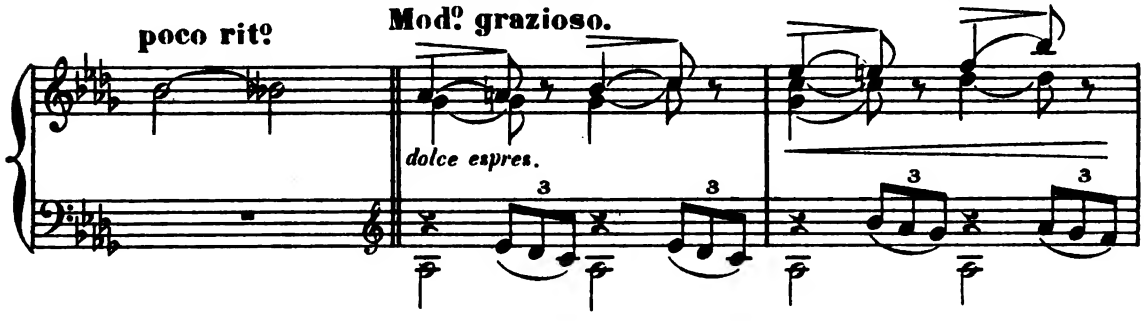
Le GRAND BRAHMANE va à YADMA et l'invite à se rendre aux ordres du ROI.

Mouv! dédoublé.

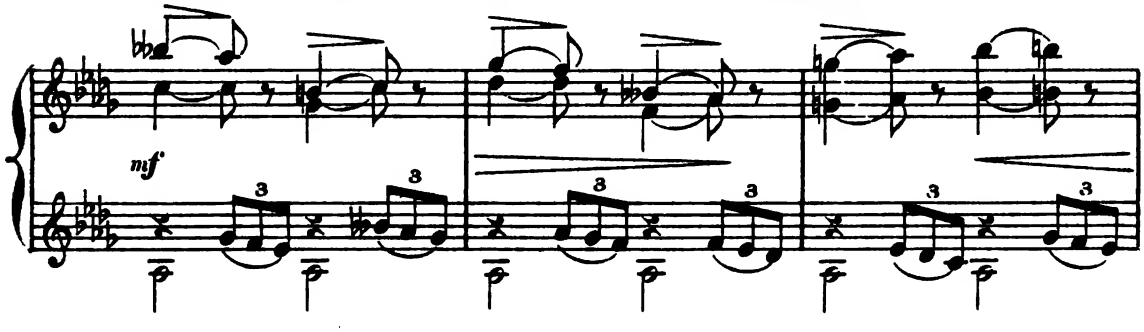


Pendant ce temps DARSATHA fait admirer à ses compagnons

poco rit° Mod° grazioso.

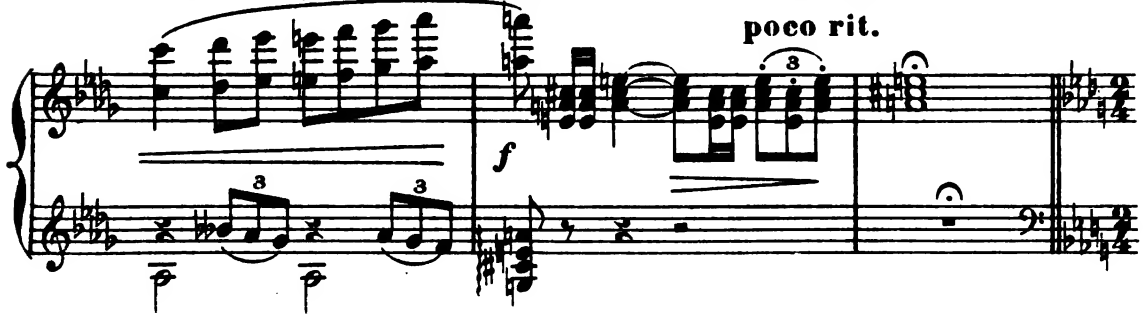


de plaisir la fière beauté de YADMA. Il l'aime éperduement.



animato un poco SAKOUNI au Roi: "N'es-tu pas son roi et son maître?"

poco rit.



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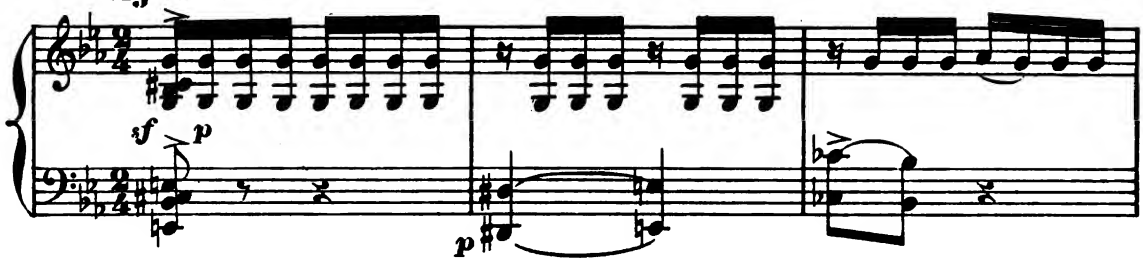
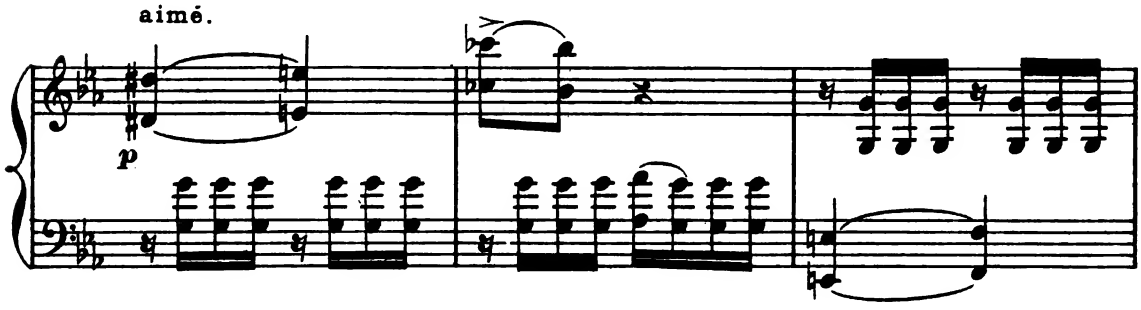
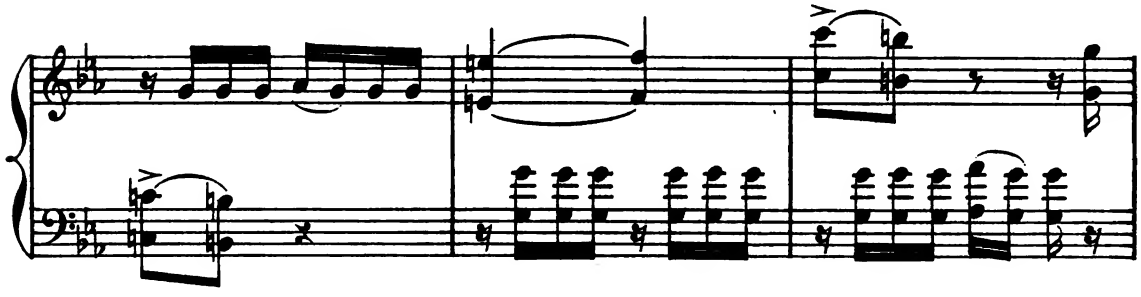
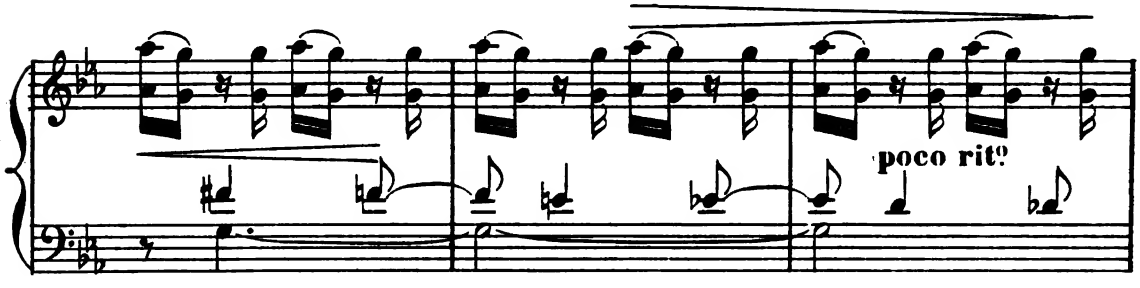
Agitato. Non, DARSATHA n'abusera pas de son pouvoir, il aime et veut être



aimé.

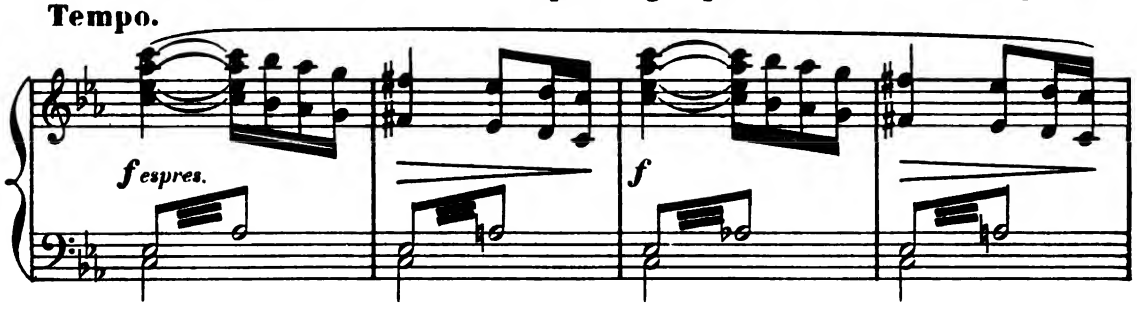






Il déclare son amour à YADMA. Depuis longtemps il l'aime... c'est elle qu'il veut.

Tempo.



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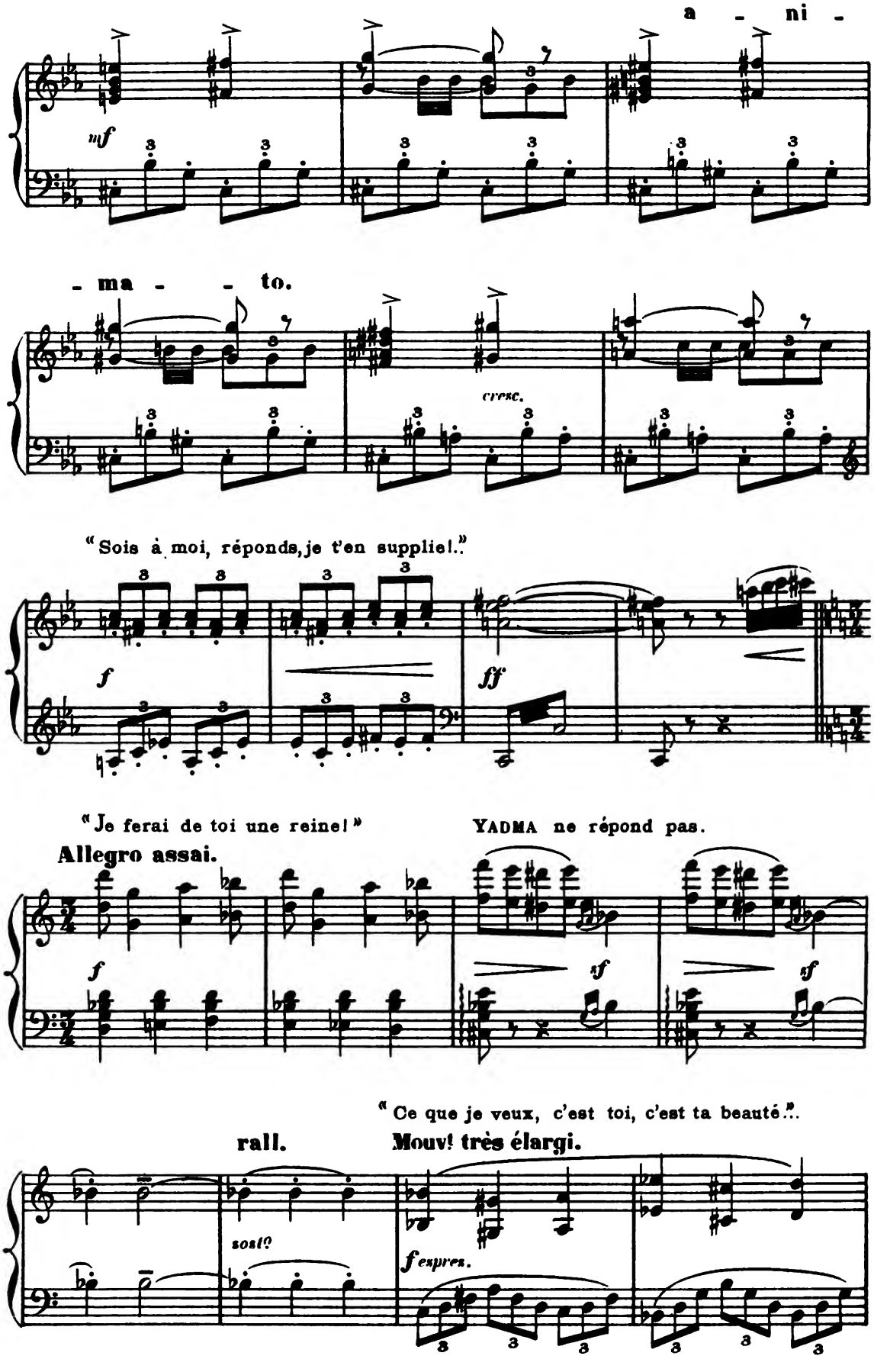

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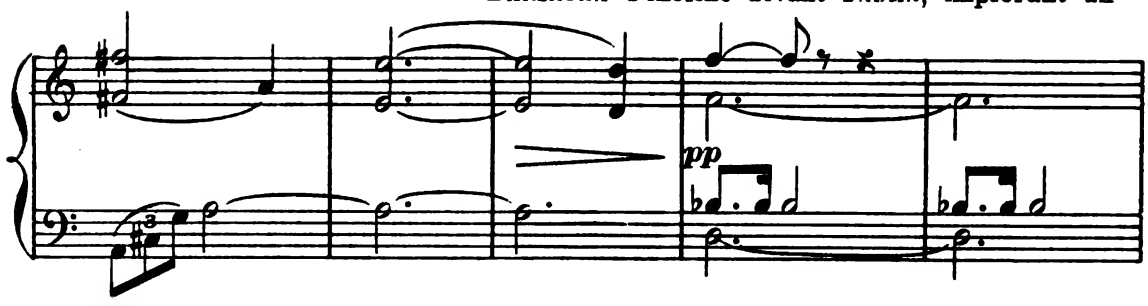
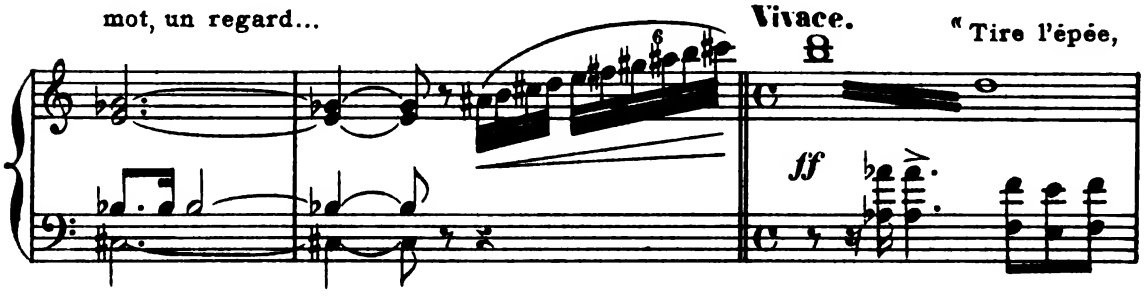
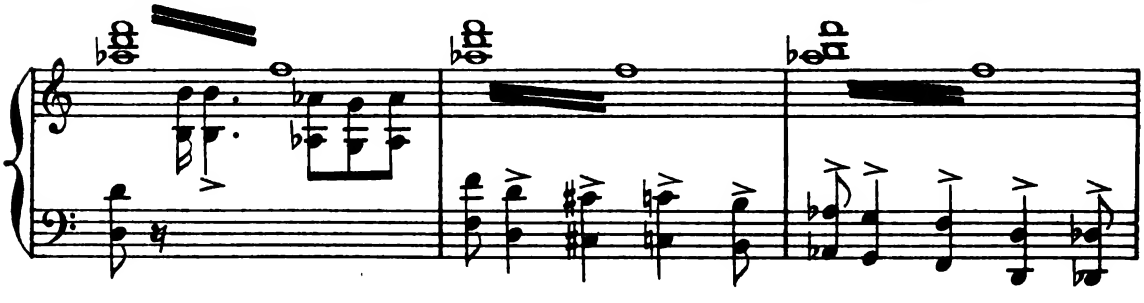
DARSATHA s'incline devant YADMA, implorant un

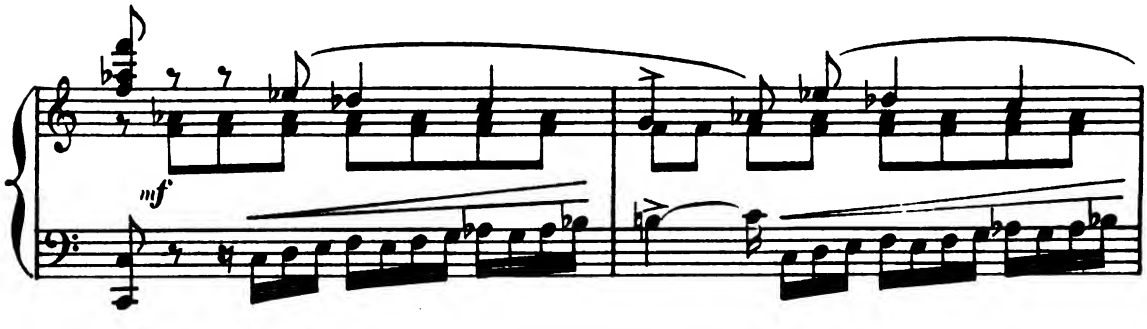


mot, un regard... Vivace. « Tire l'épée,

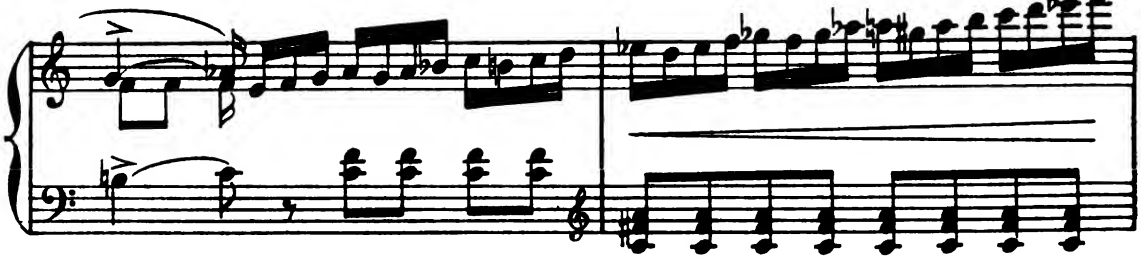


lui dit-elle, pars, va combattre l'envahisseur! C'est là ton devoir! »





« Que m'importe l'ennemi, répond LE ROI,



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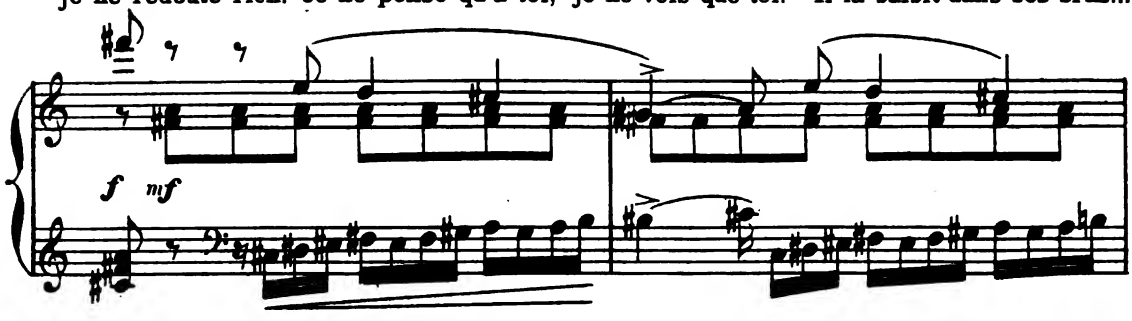
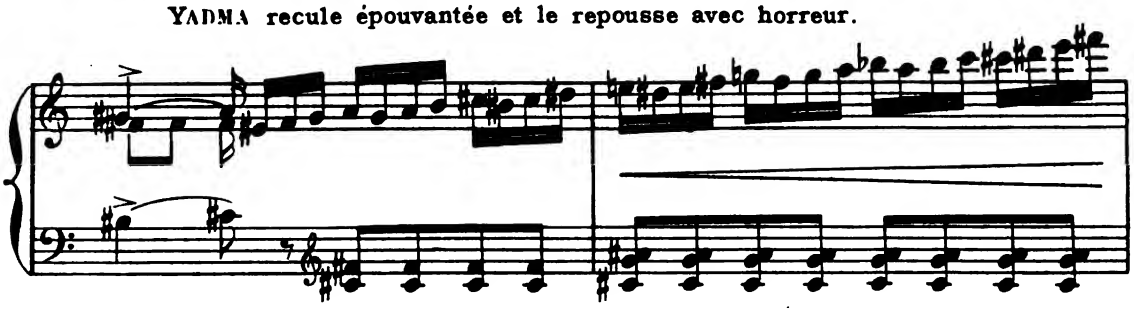
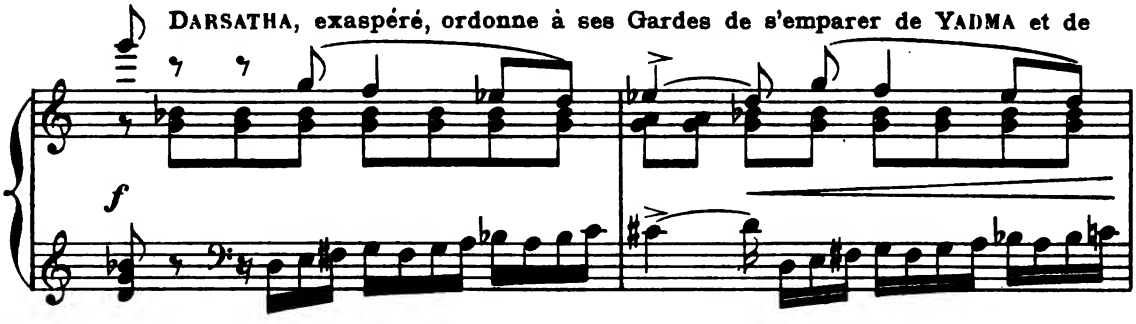
je ne redoute rien! Je ne pense qu'à toi, je ne vois que toi! "Il la saisit dans ses bras...



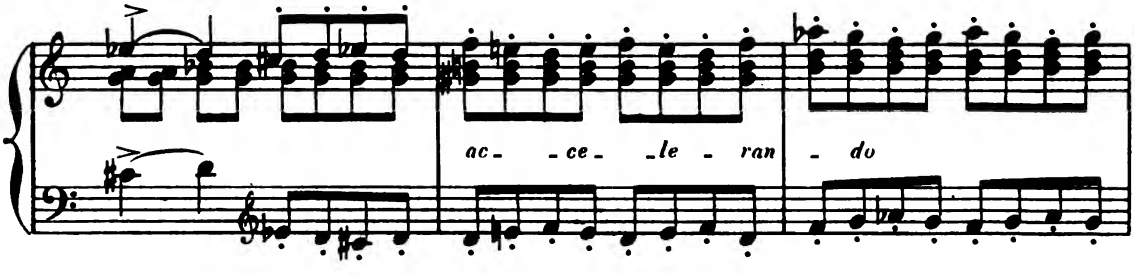
YADMA recule épouvantée et le repousse avec horreur.



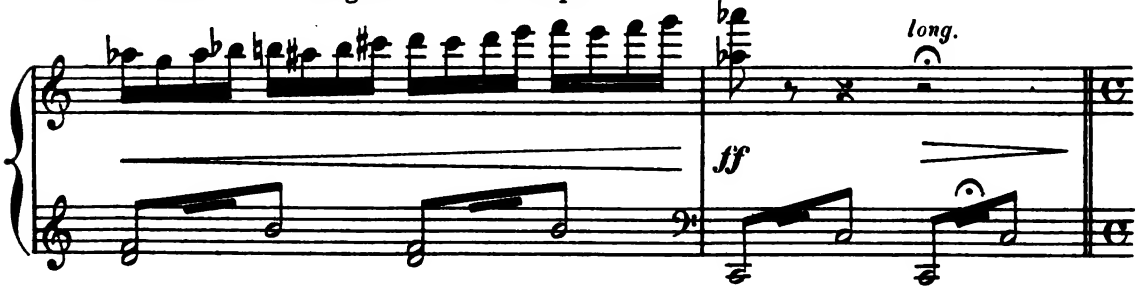
DARSATHA, exaspéré, ordonne à ses Gardes de s'emparer de YADMA et de



l'enchaîner. Il la chasse ainsi que les PRÊTRES et les PRÊTRESSES.



Tous sortent et se réfugient dans le temple.



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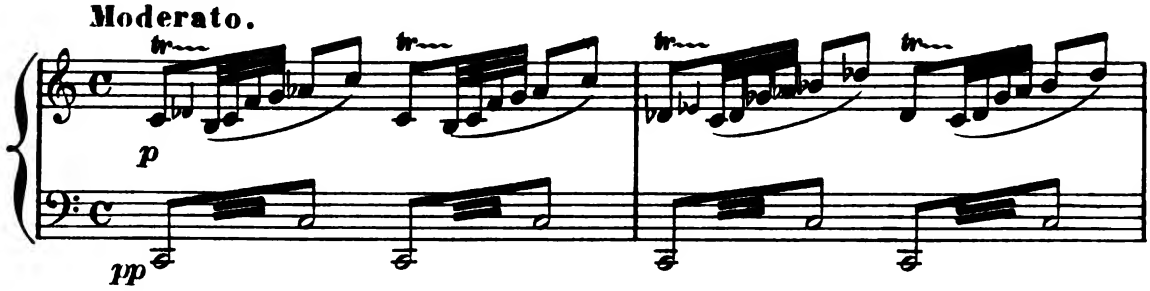
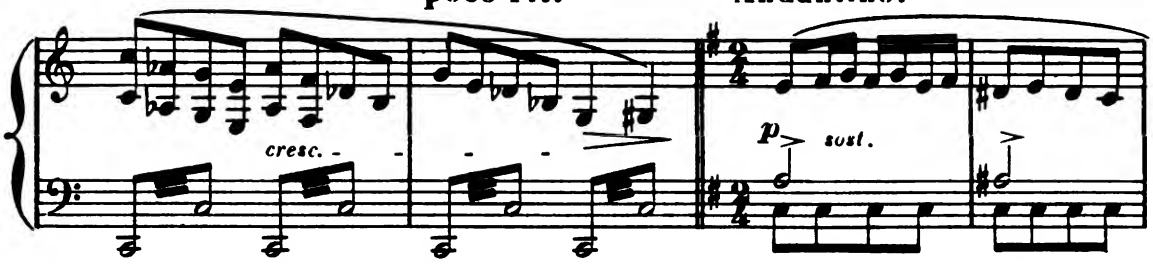
SAKOUNI et les PRINCES cherchent à calmer DARSATHA et le ramènent vers

Moderato.

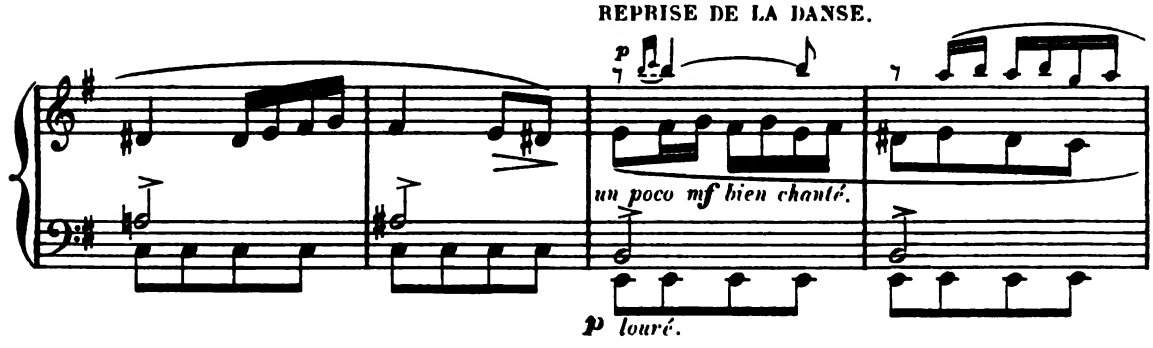


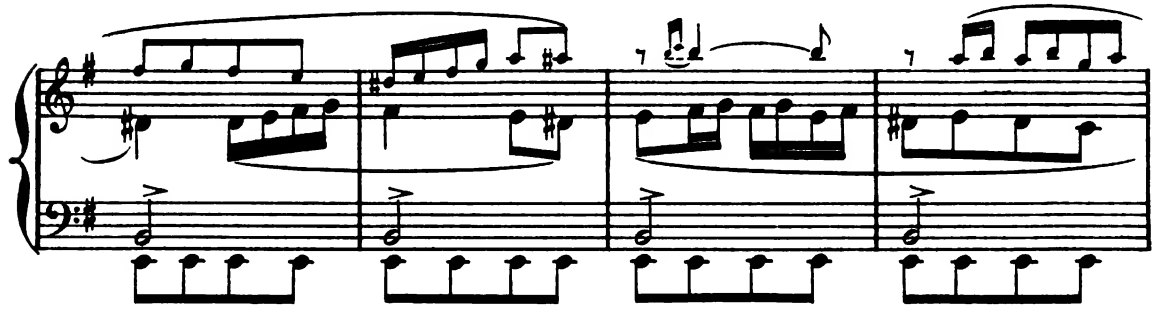
les tables de jeu.

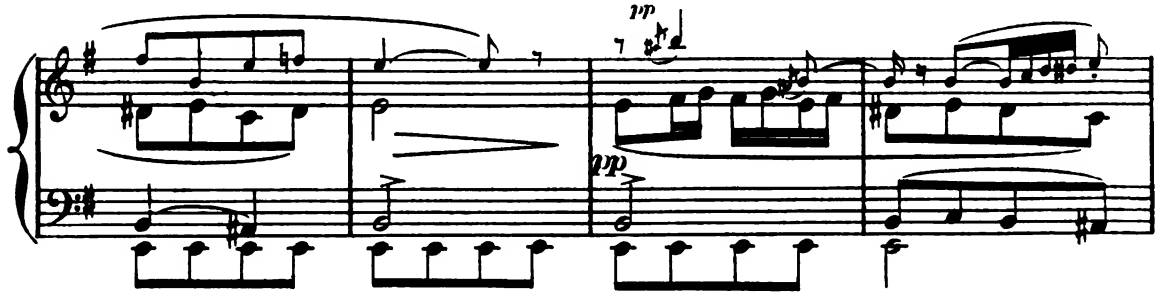
poco rit. **Andantino.**



REPRISE DE LA DANSE.







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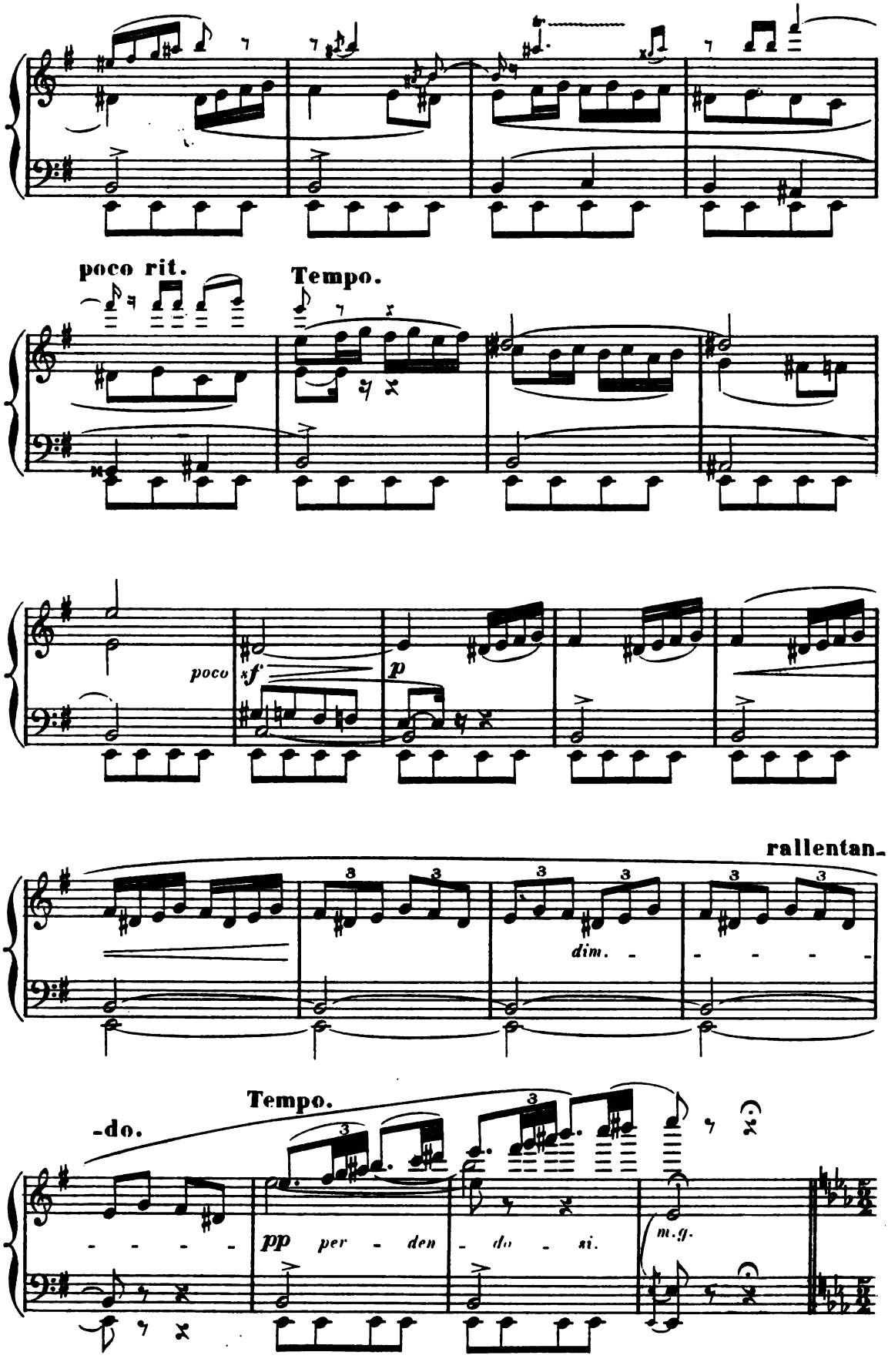

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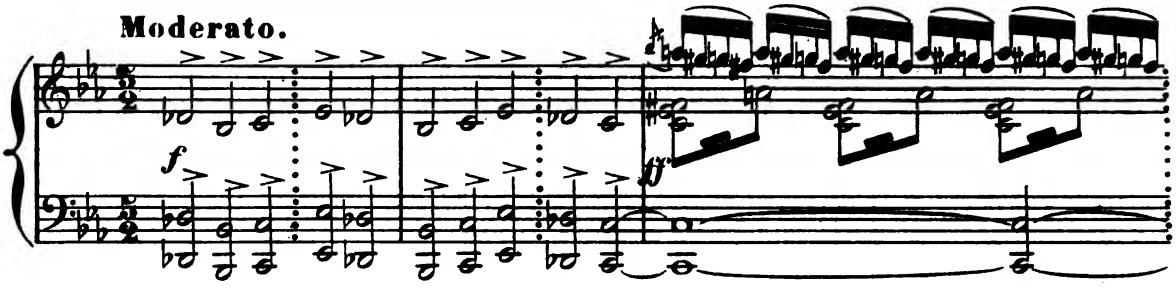
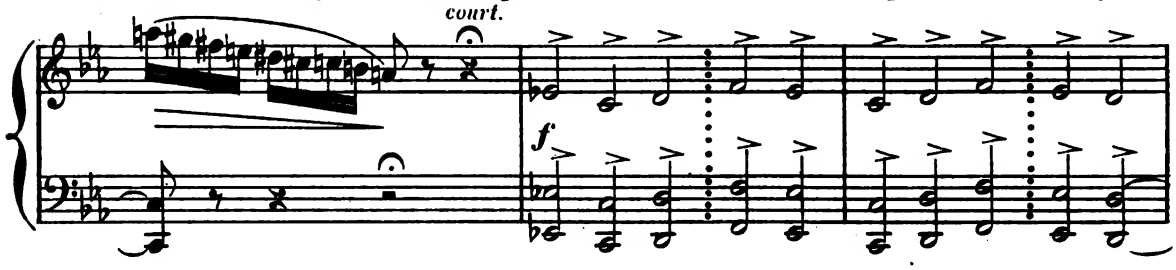
SCÈNE IV.

LES MÊMES, LE MOUNI-PÉNITENT.

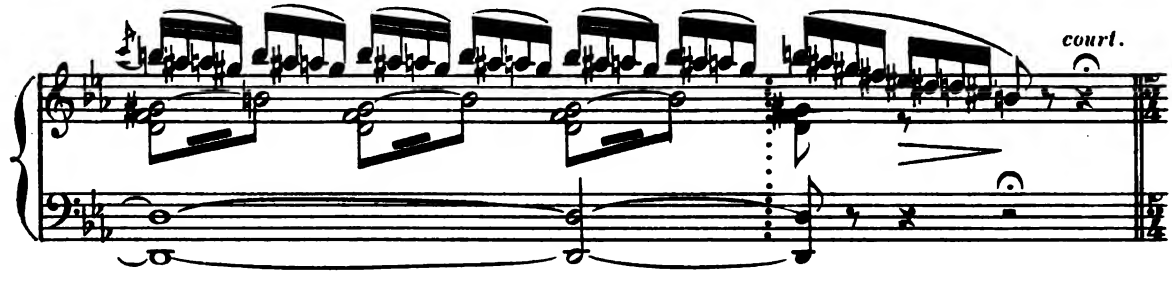
Entrée du MOUNI-PÉNITENT. — Le saint Anachorète tient à la main le bâton



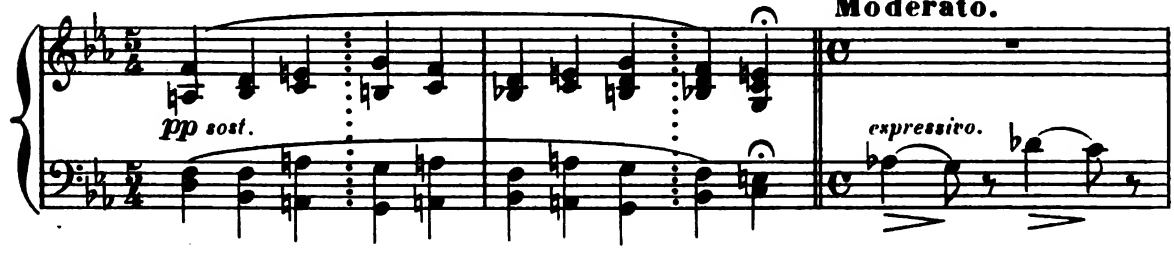
des religieux sur lequel il s'appuie péniblement. A son aspect, tous, à l'exception



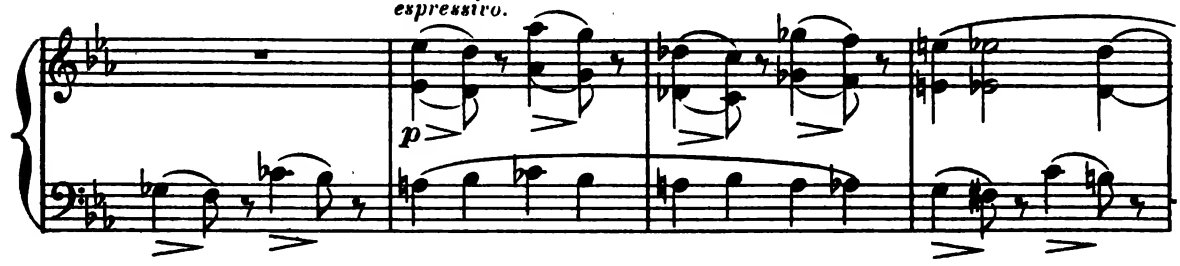
de DARSATHA et des PRINCES, semblent frappés de stupeur.



LE MOUNI s'incline à deux genoux devant LE ROI. C'est lui qui,



à son tour, exhorte LE ROI à cesser cette vie de plaisir et à tenter de sauver son



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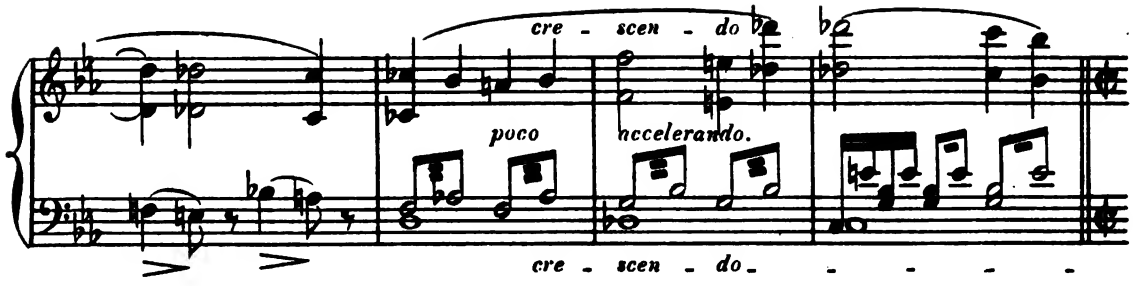
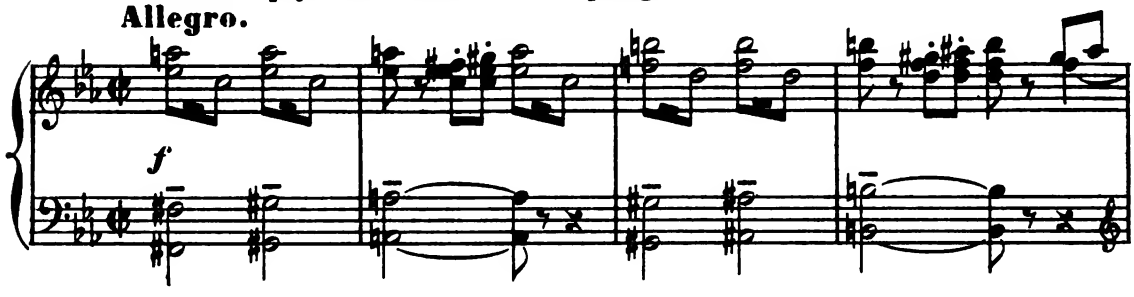
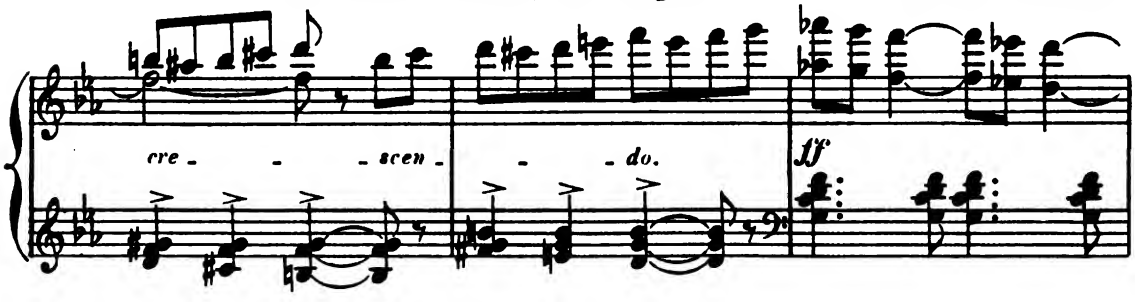
royaume et son peuple...



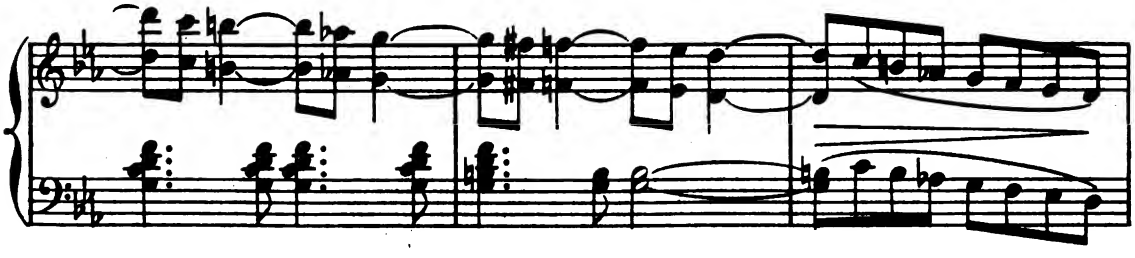
bientôt le pays sera envahi, mis au pillage...



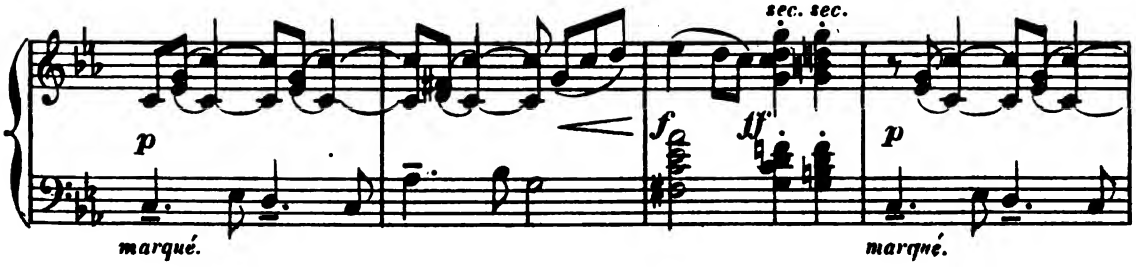
«Et ce sera ta faute, Roi indigne!» Furieux, DARSATHA



menace le MOUNI-PÉNITENT.



Il ordonne que l'on s'empare de sa personne; mais aucun Garde n'ose porter la



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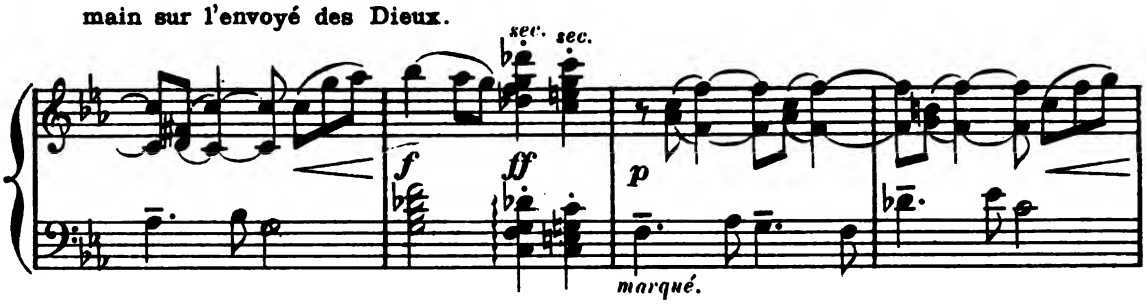
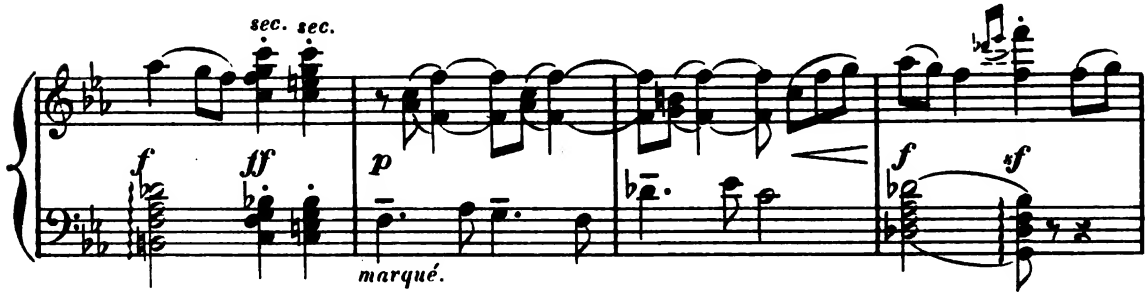
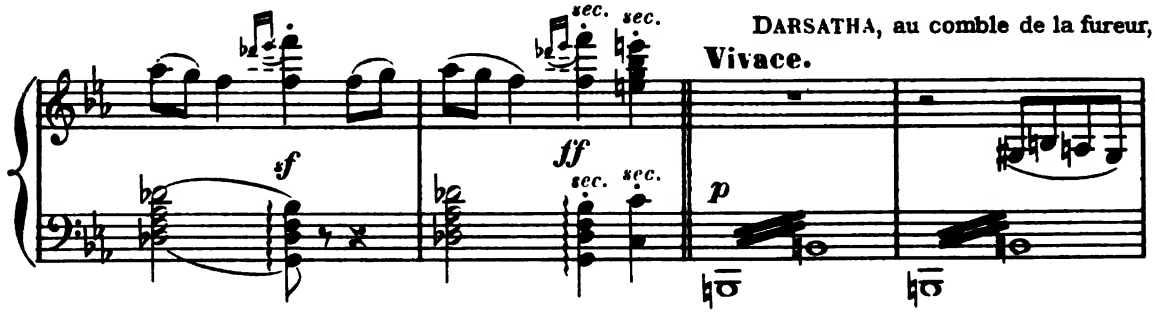
main sur l'envoyé des Dieux.



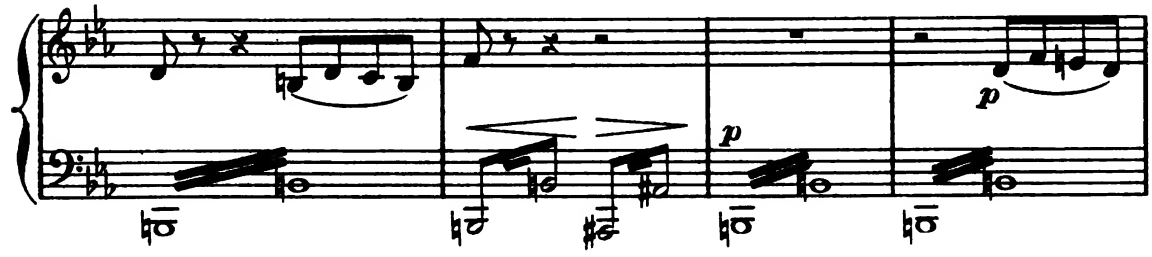


DARSATHA, au comble de la fureur,

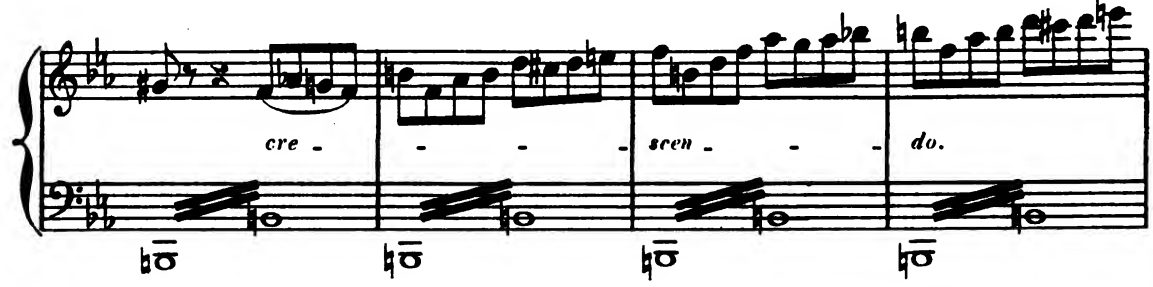
Vivace.



frappera lui-même l'audacieux....



Il s'élance...



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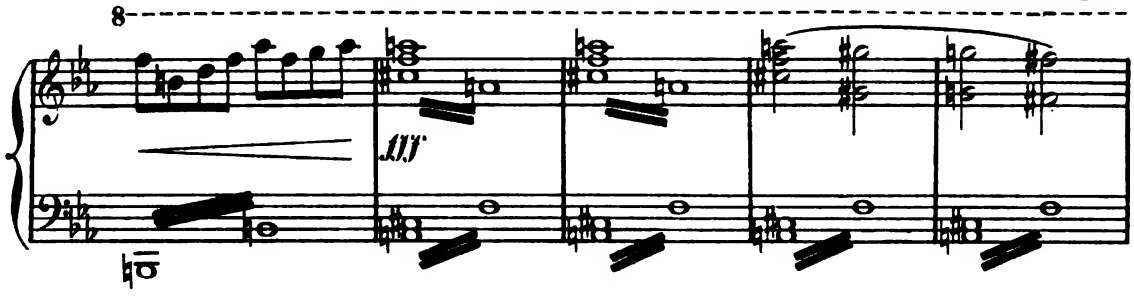
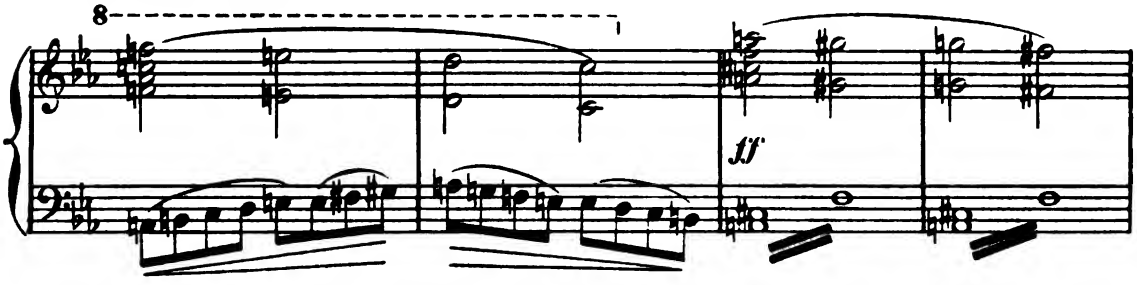
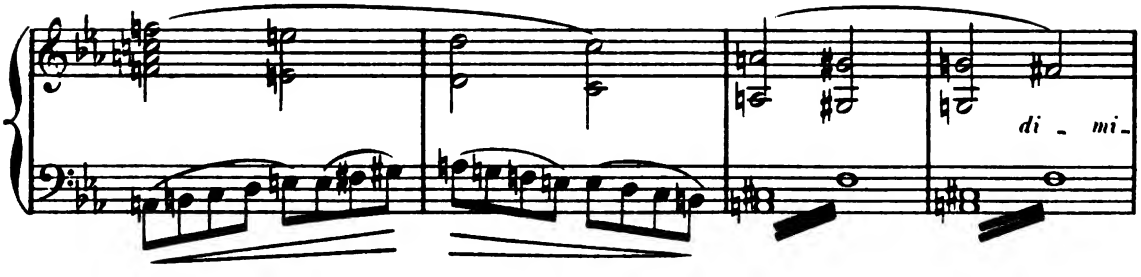
Une lueur fantastique entoure le MOUNI-PÉNITENT et oblige

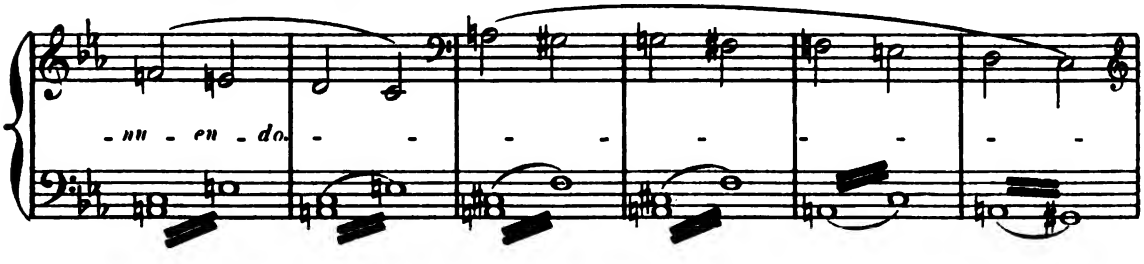


LE ROI à reculer.

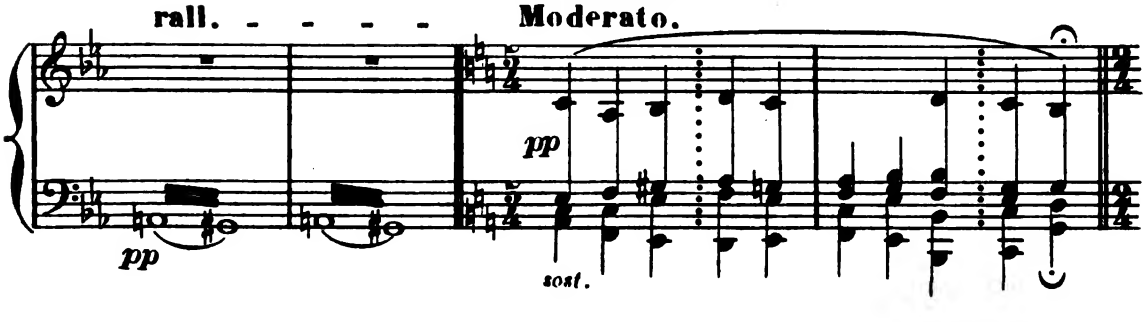




Les ténèbres se dissipent.



Tous les assistants, terrifiés, s'inclinent pieusement



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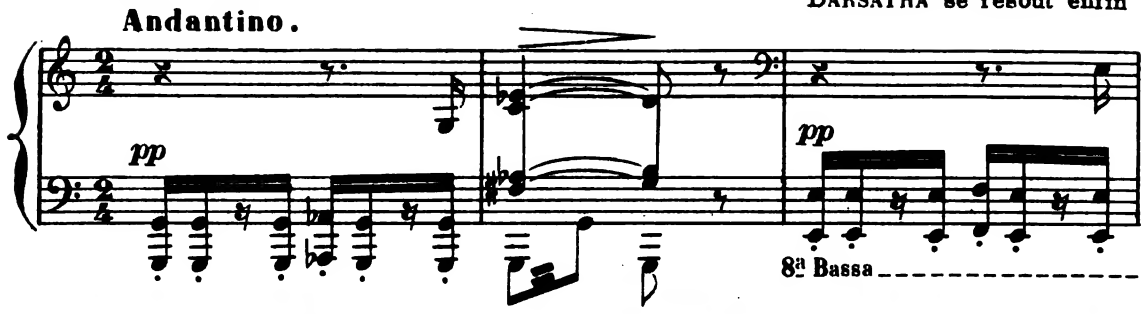
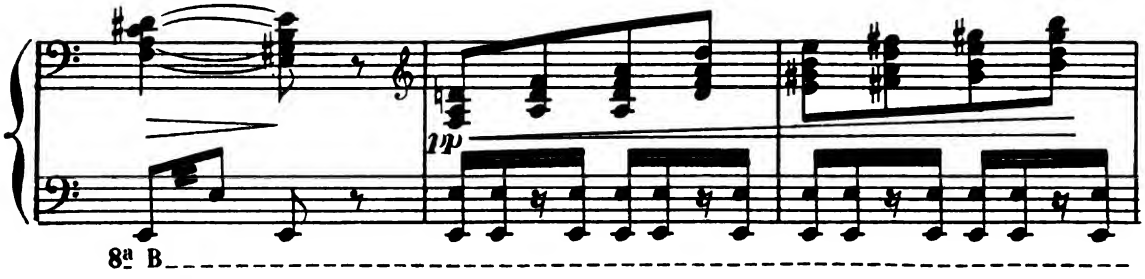
devant le saint homme.

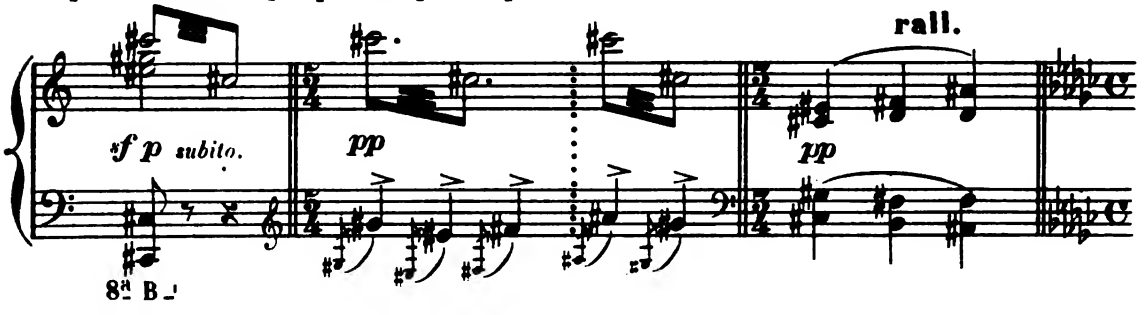
DARSATHA se résout enfin



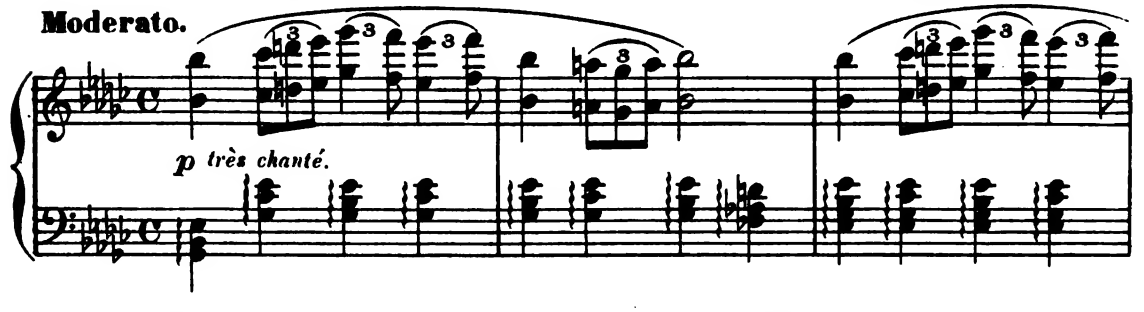
à l'écouter.



"Une seule personne peut te sauver, indique le MOUNI-PÉNITENT: la Vierge qui en ce moment prie dans le temple pour sa patrie, pour son Roi!"

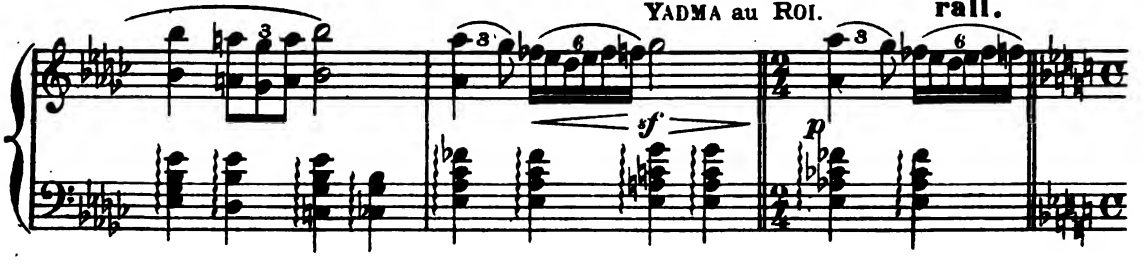


Le cortège des PRÊTRESSES, sortant du temple, reparaît, escortant YADMA,



enchaînée au milieu des Gardes.

"La voici," dit le MOUNI en désignant YADMA au ROI.



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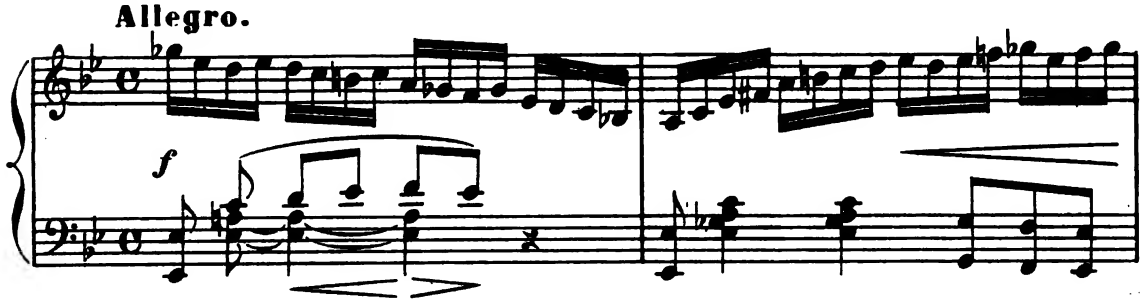
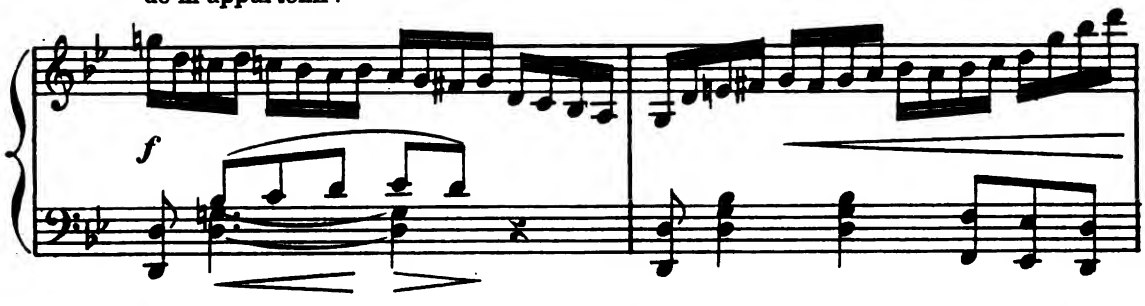
SCÈNE V.

LES MÈMES, YADMA, LE GRAND BRAHMANE et LES PRÊTRESSES.

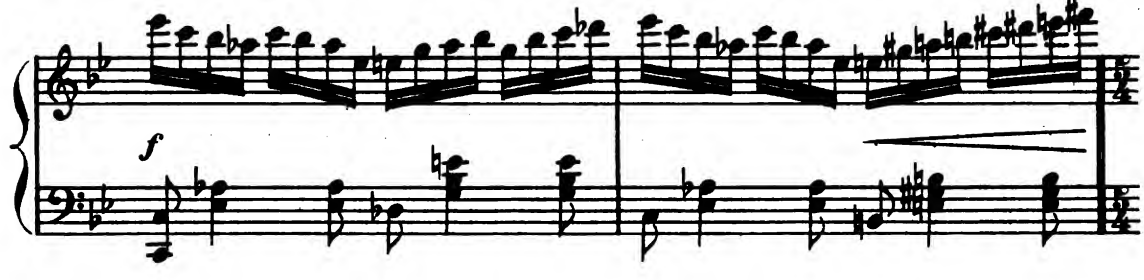
«Elle! enchaînée!» fait subitement LE MOUNI. — «Oui, répond LE ROI; elle refuse



de m'appartenir.»

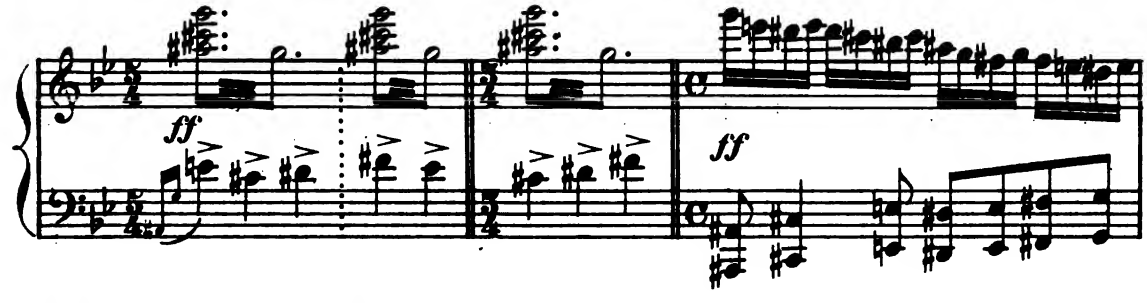


«Elle n'est pas à toi,

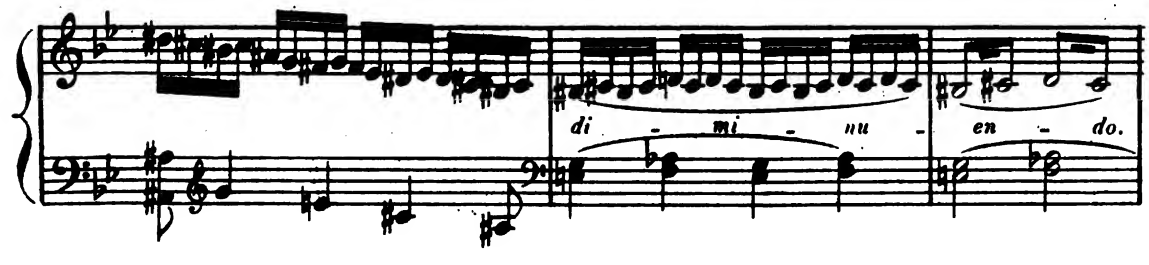


elle est aux Dieux!»

Et sur un geste du MOUNI les fers



de YADMA tombent à ses pieds.



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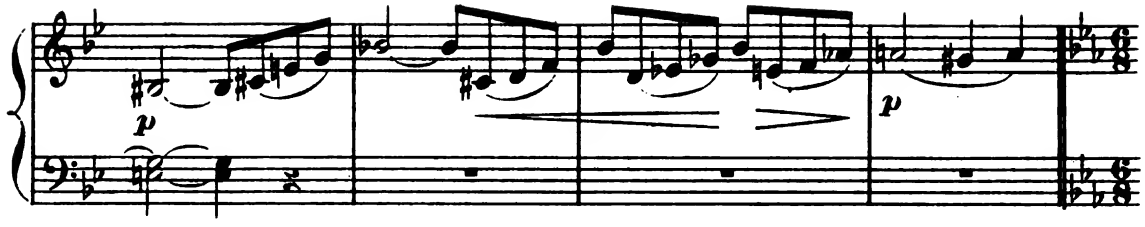
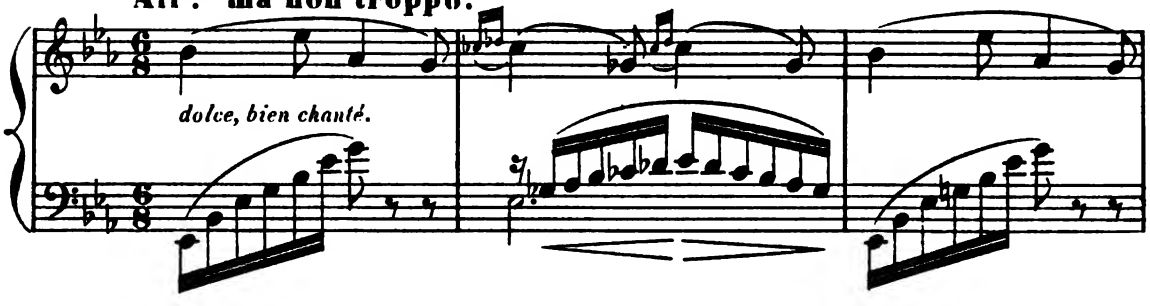
rall.

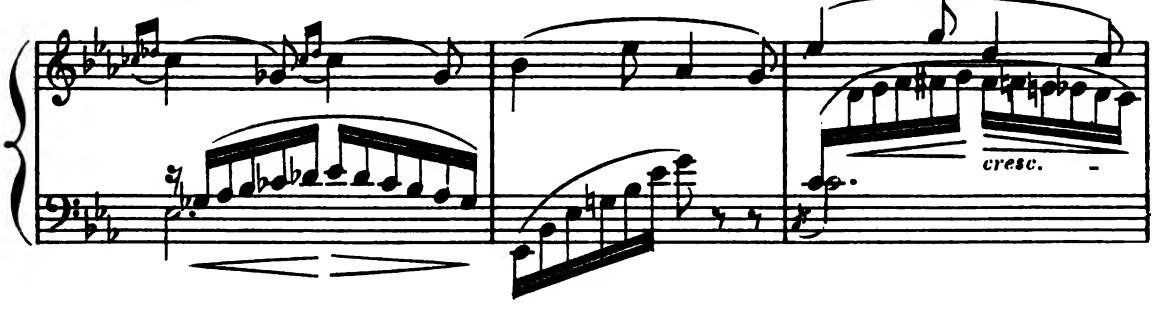


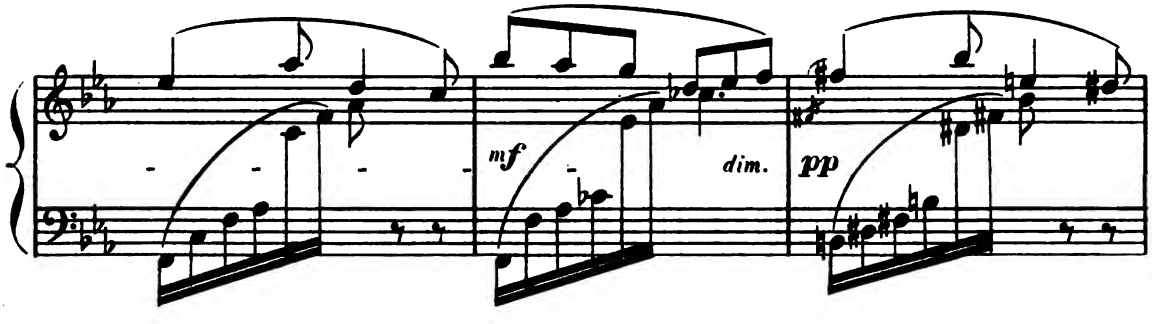
« C'est elle qui ira dans le camp ennemi, continue LE MOUNI, elle por-

All^tto ma non troppo.

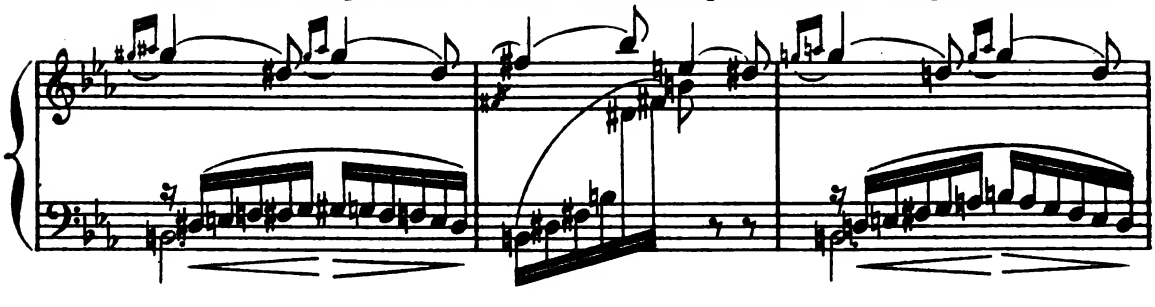


-tera les présents destinés à capter la confiance du chef étranger. »





(Pendant ce temps des esclaves sont entrées portant de riches présents et une



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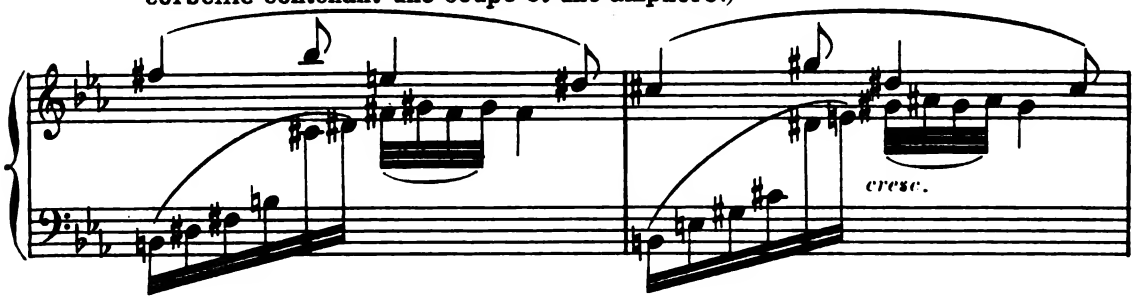
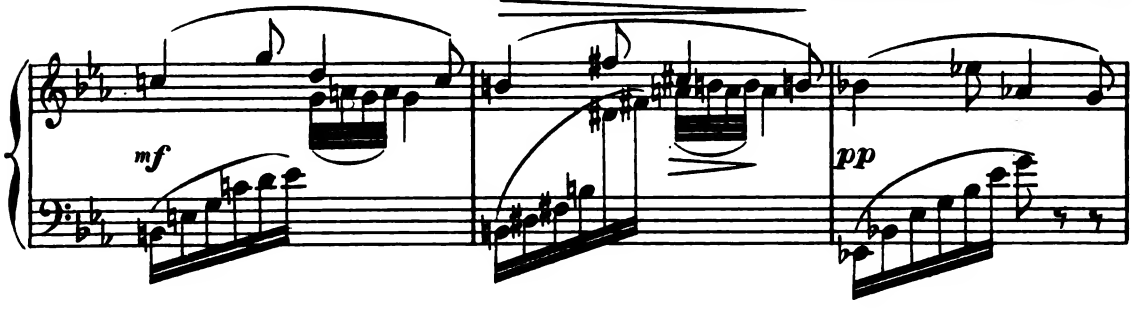
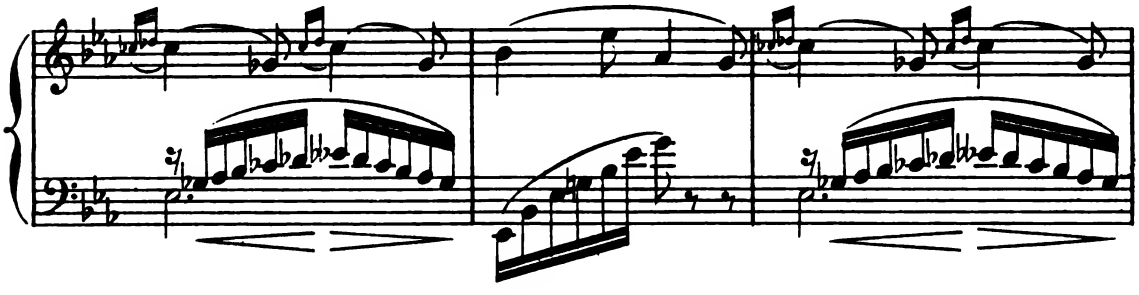
corbeille contenant une coupe et une amphore.)



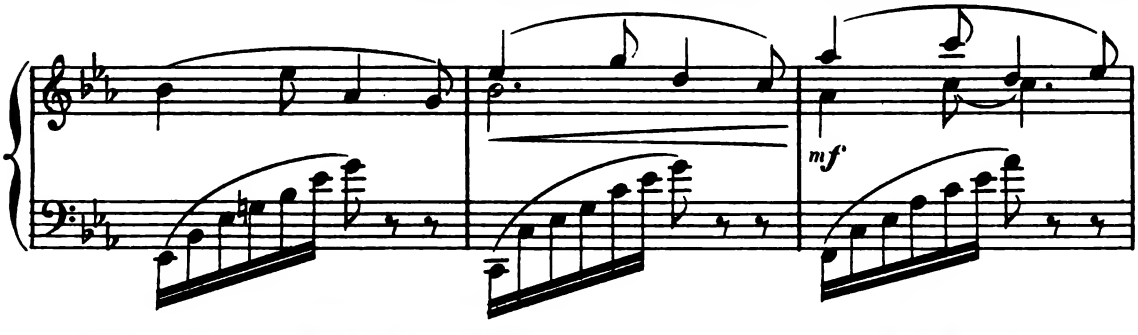
«Elle saura charmer notre ennemi par la douceur de



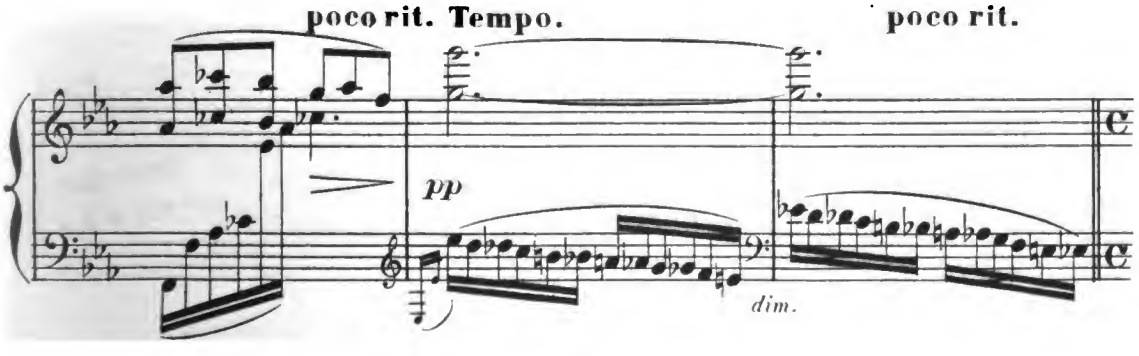
ses yeux... par sa séduisante et irrésistible beauté...



et à l'envahisseur captivé, sans méfiance, elle versera le poison libérateur!»



poco rit. Tempo. poco rit.



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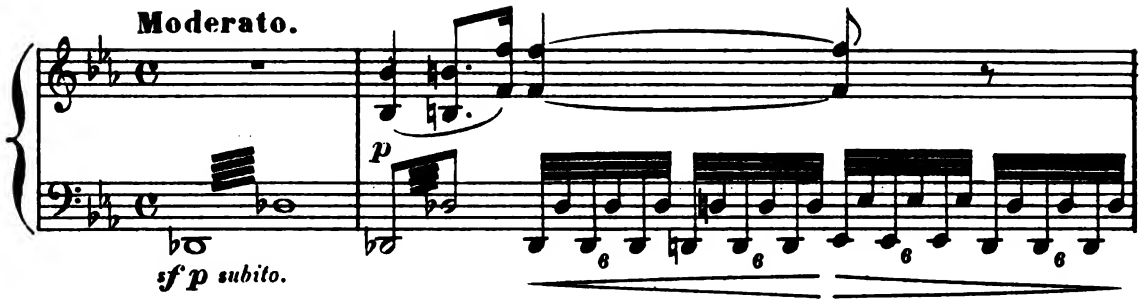
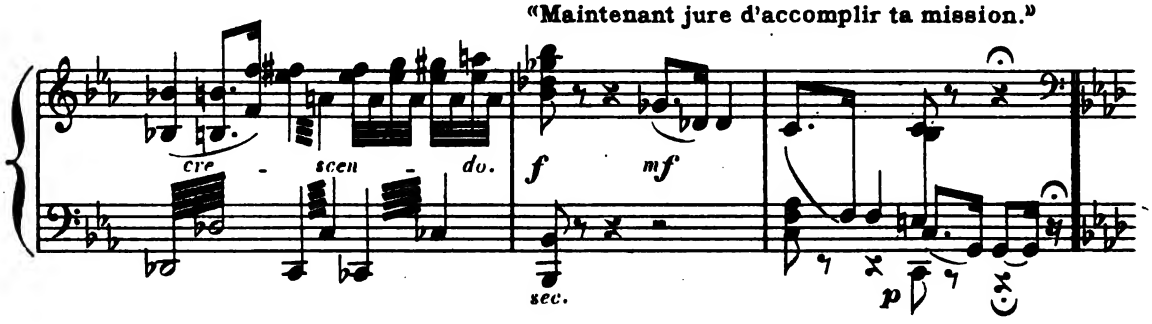
YADMA, apeurée, tressaille...

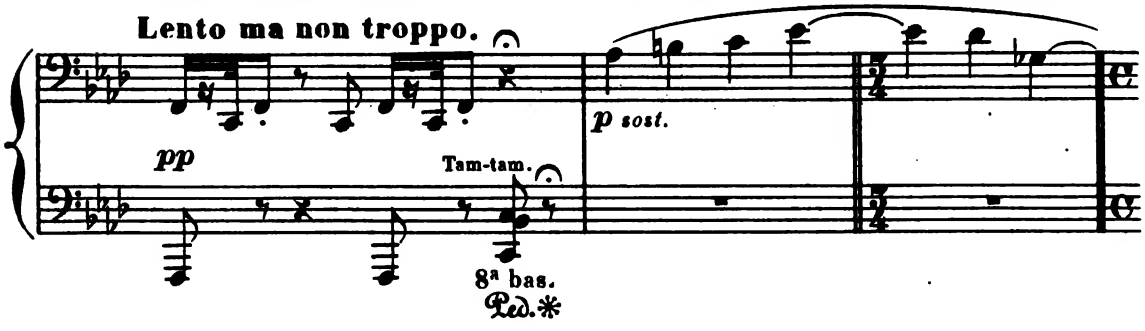


«Maintenant jure d'accomplir ta mission.»

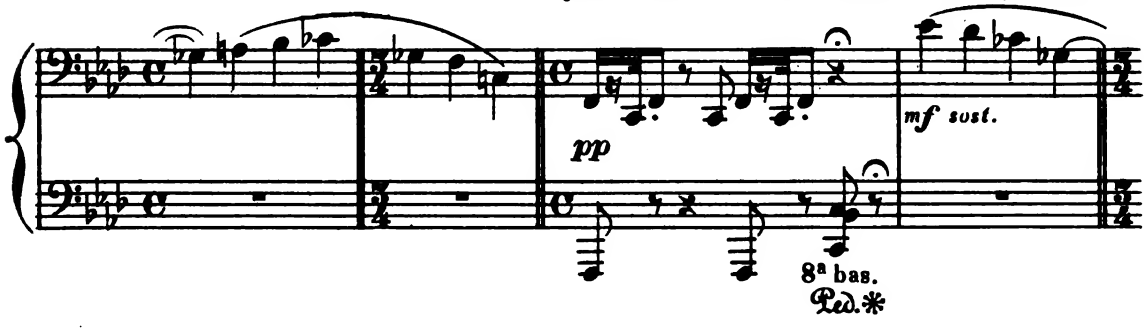


SERMENT.

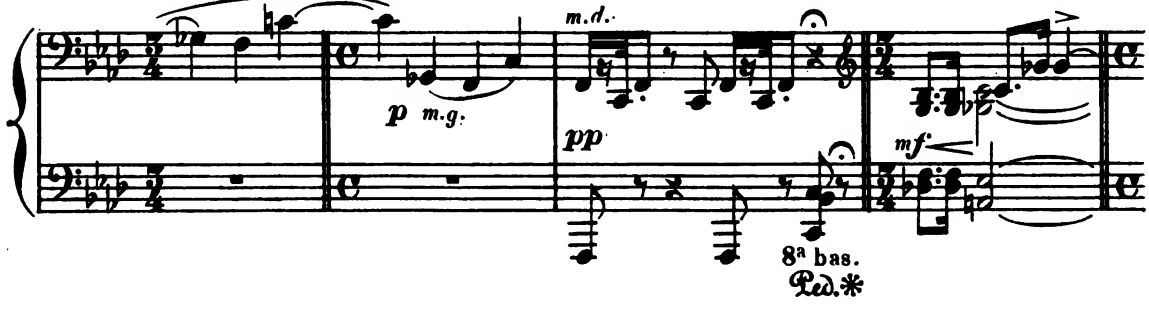
«Jure!» répète LE MOUNI. «Quoi! moi! accomplir un pareil forfait!»



«Jure!» dit à son tour LE ROI. «Moi, verser ce



poison... Je ne le puis...» Tous les assistants lui demandent de jurer.



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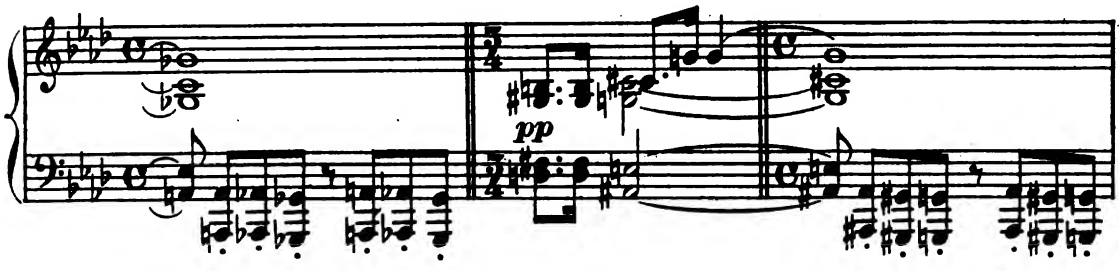
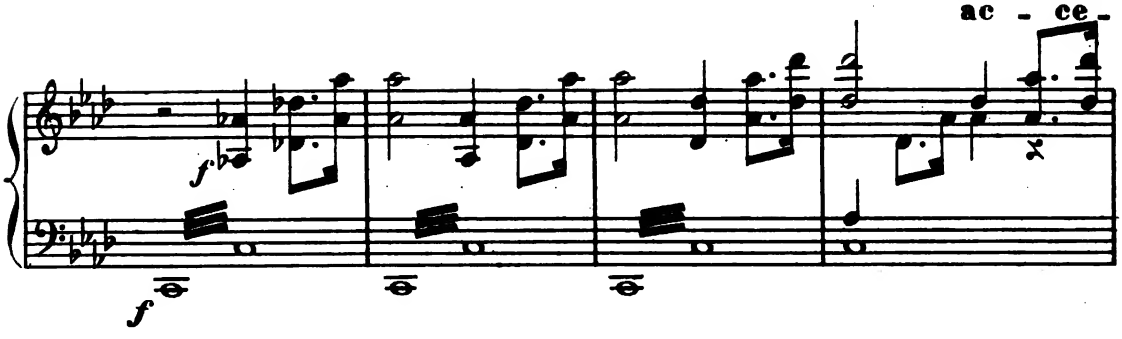
Epouvantée elle recule, souffre et pleure.....



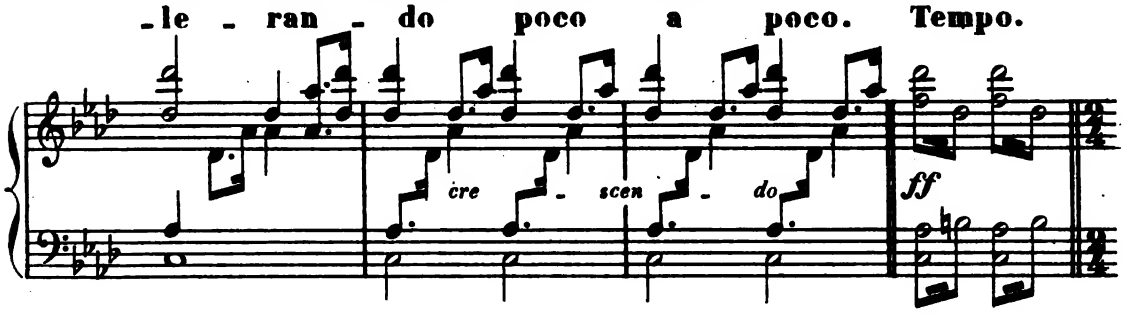
LE MOUNI, LE GRAND BRAHMANE, LE ROI,

ac - ce -



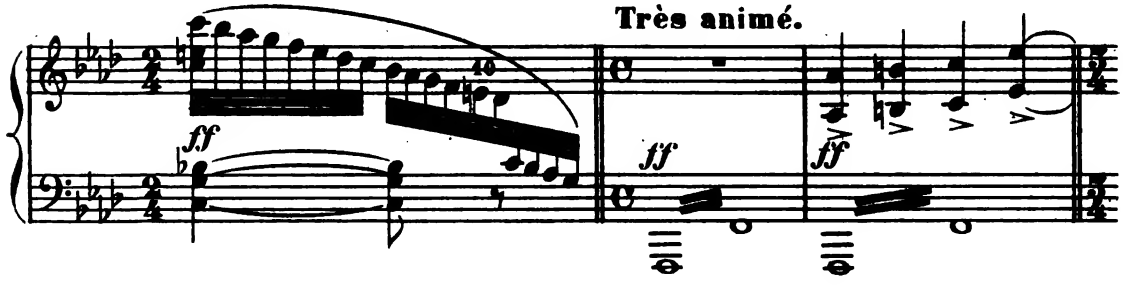
SAKOUNI, enfin tous la pressent encore de jurer.

- le - ran - do poco a poco. Tempo.



Tout à coup, fièrement, elle s'avance vers LE MOUNI-PÉNITENT, LE ROI et

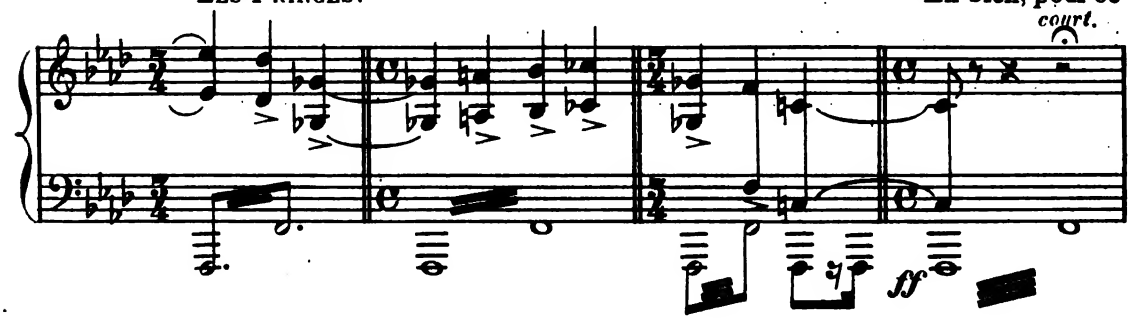
Très animé.



LES PRINCES.

"Eh bien, pour ce

court.



8.

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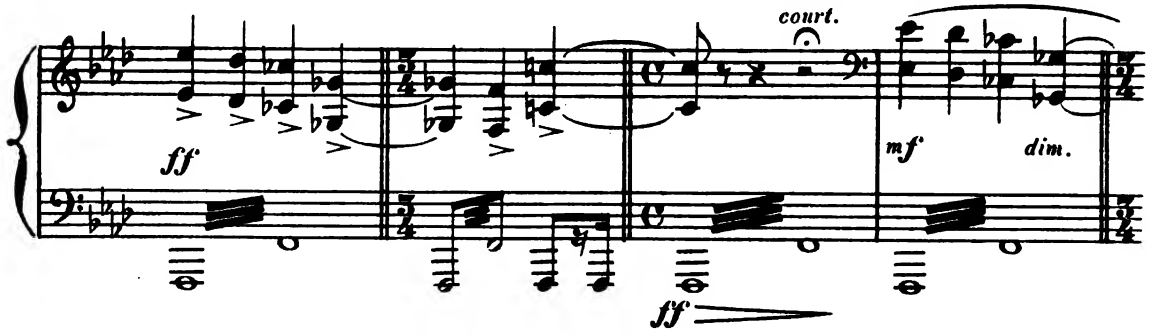
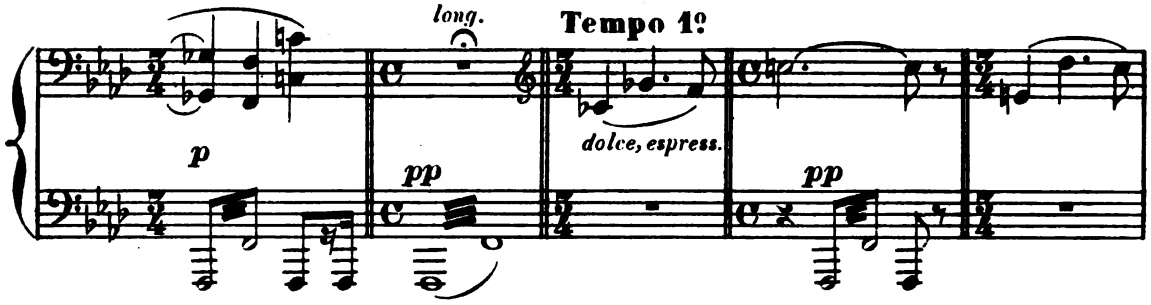
peuple qui m'entoure et qui m'implore, pour vous tous, pour la Patrie, je me

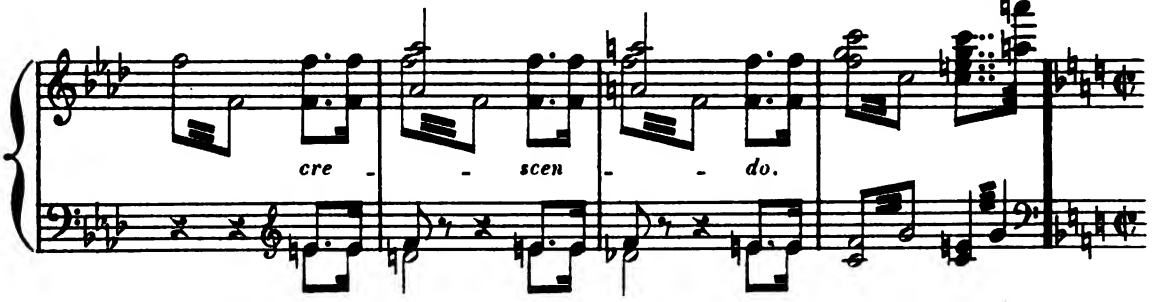


sacrifierai...»

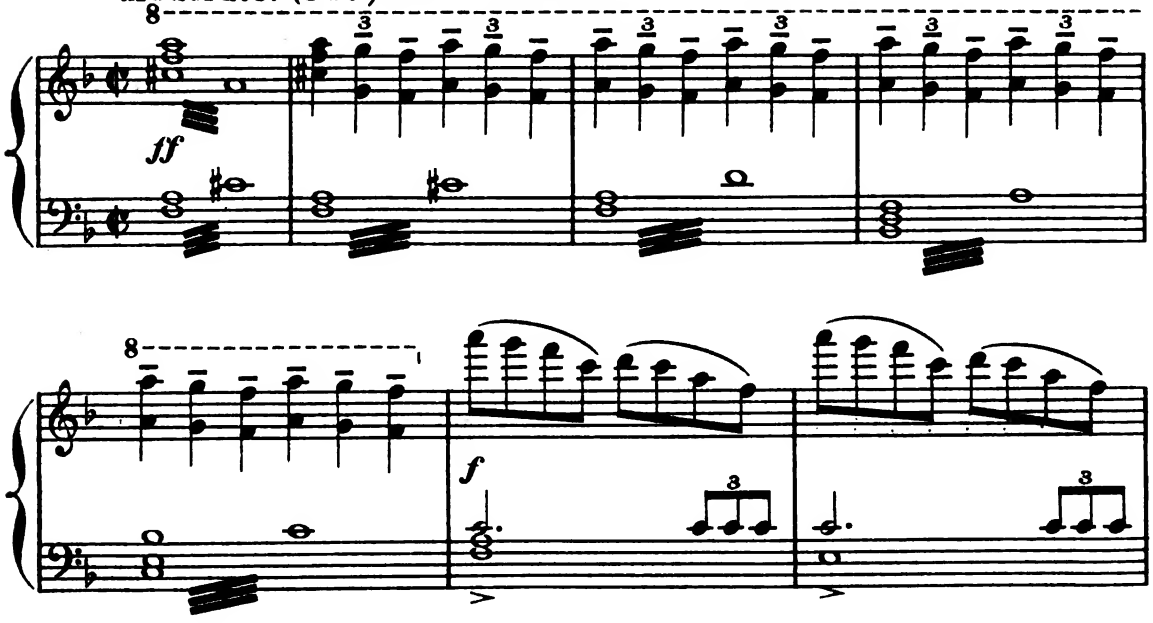
Et descendant



lentement au milieu de tous les assistants, YADMA prononce le serment.



Moderato. (𝅗𝅥 = 𝅗𝅥) Elle est acclamée.



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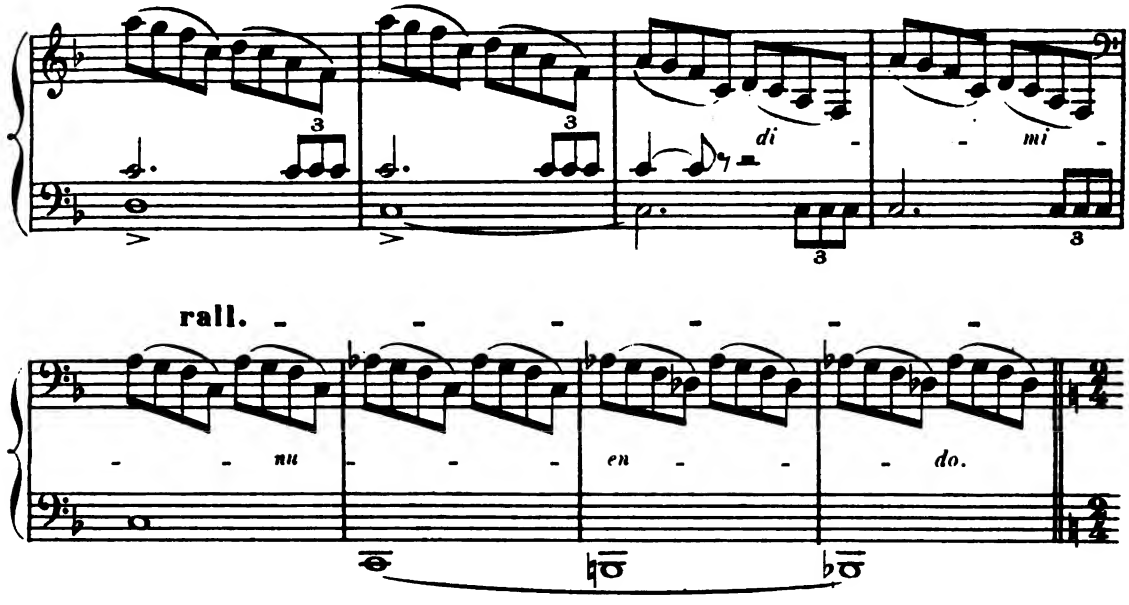
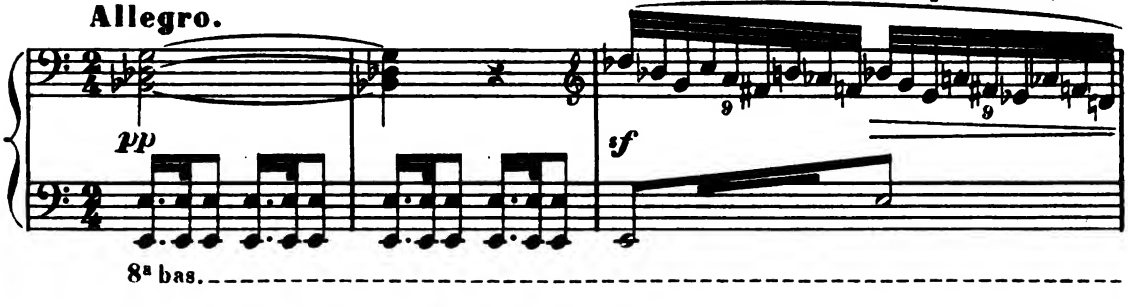


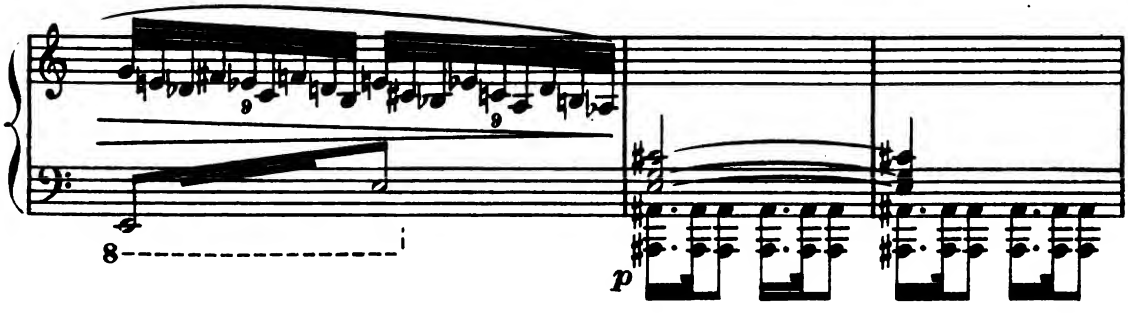
SCÈNE VI.

LES MÈNES. Des fuyards de l'armée de DARSATHA,
puis les Bacchantes, les Ménades, etc., et enfin BACCHUS et SILÈNE.

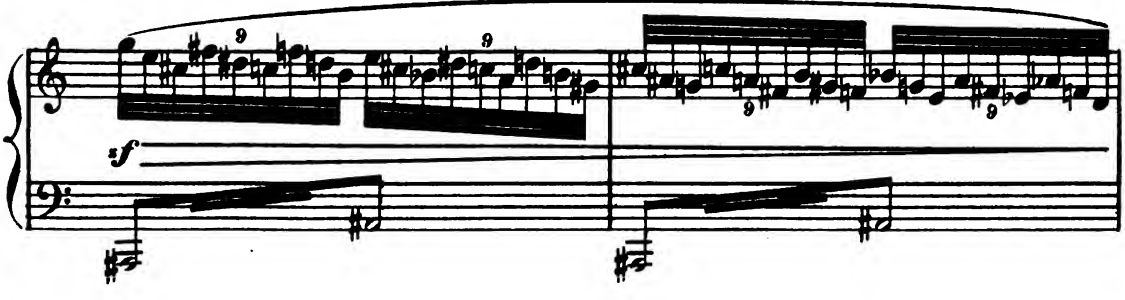
Des hommes couverts de poussière, des



soldats sans armes font irruption sur la scène. Ce sont les fuyards de l'armée de



DARSATHA.



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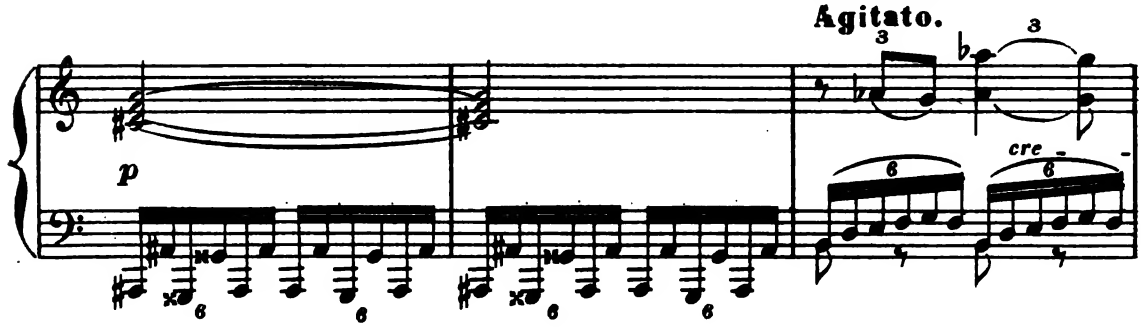
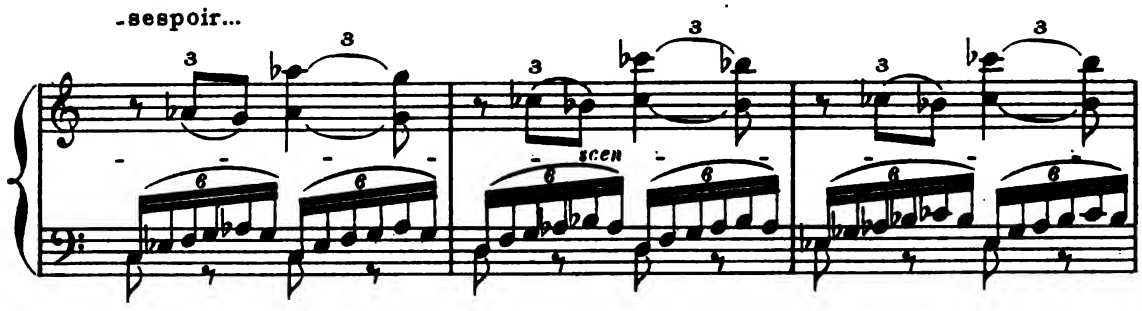
Des hommes du peuple, des femmes, les suivent en faisant des gestes de dé-

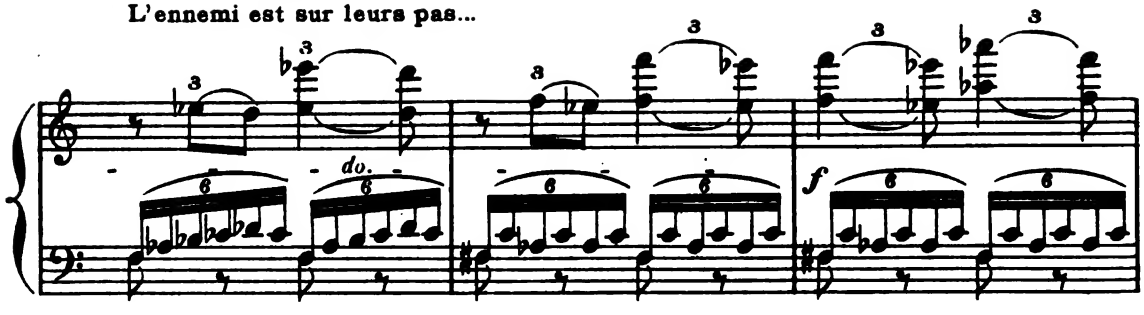
Agitato.



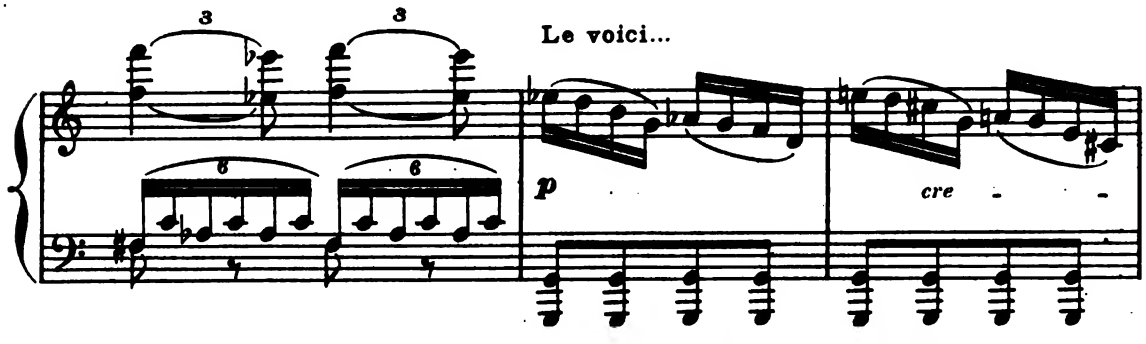
-sespoir...

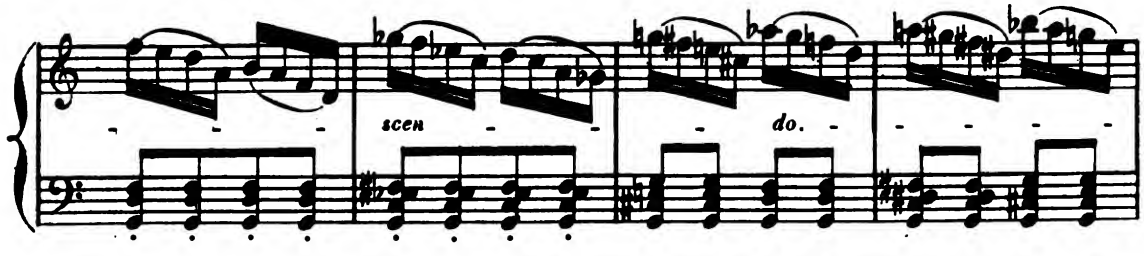


L'ennemi est sur leurs pas...



Le voici...





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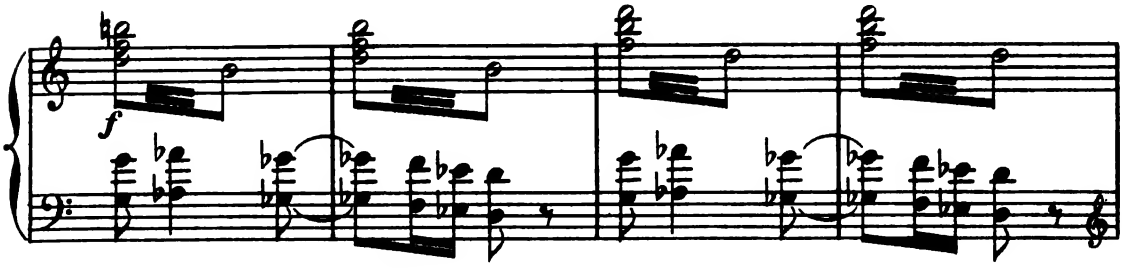
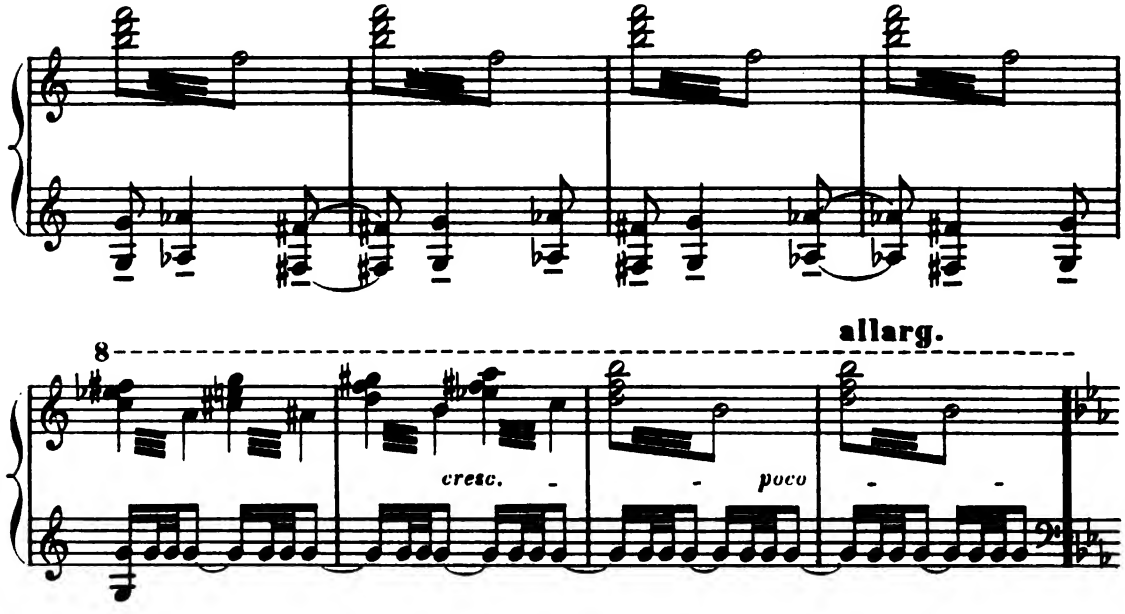
Les guerriers de BACCHUS bondissent du fond de la scène en brandissant victo-



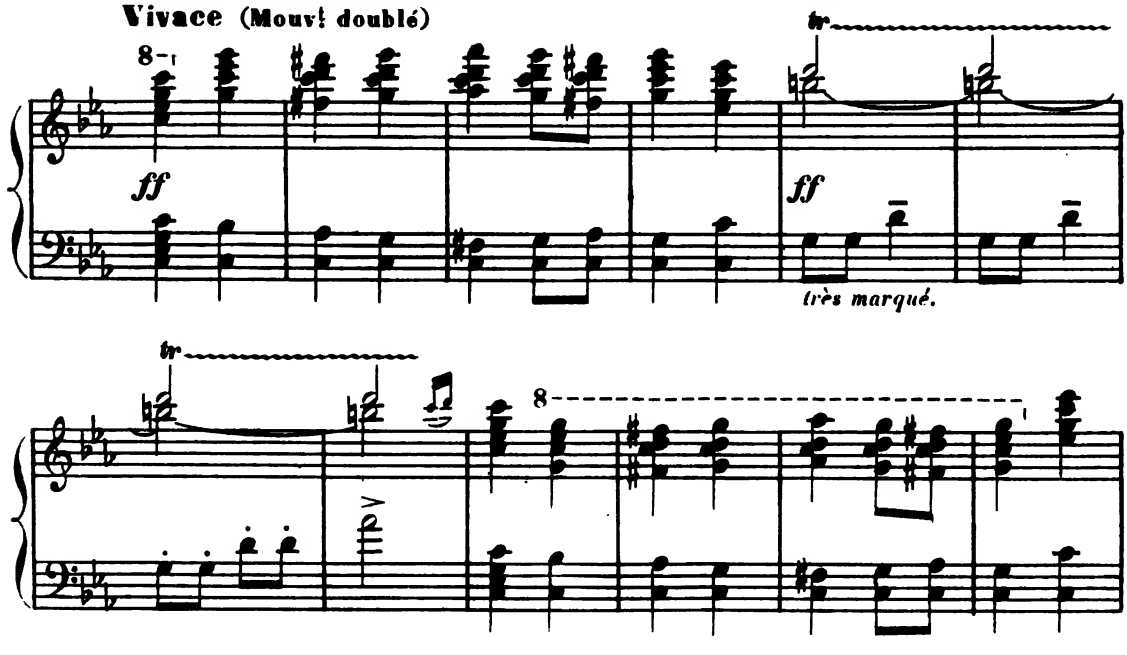
-rieusement leurs armes.



BACCHANALE.

Entrée des BACCHANTES, des BASSARIDES et des MÉNADES.

Vivace (Mouvt doublé)



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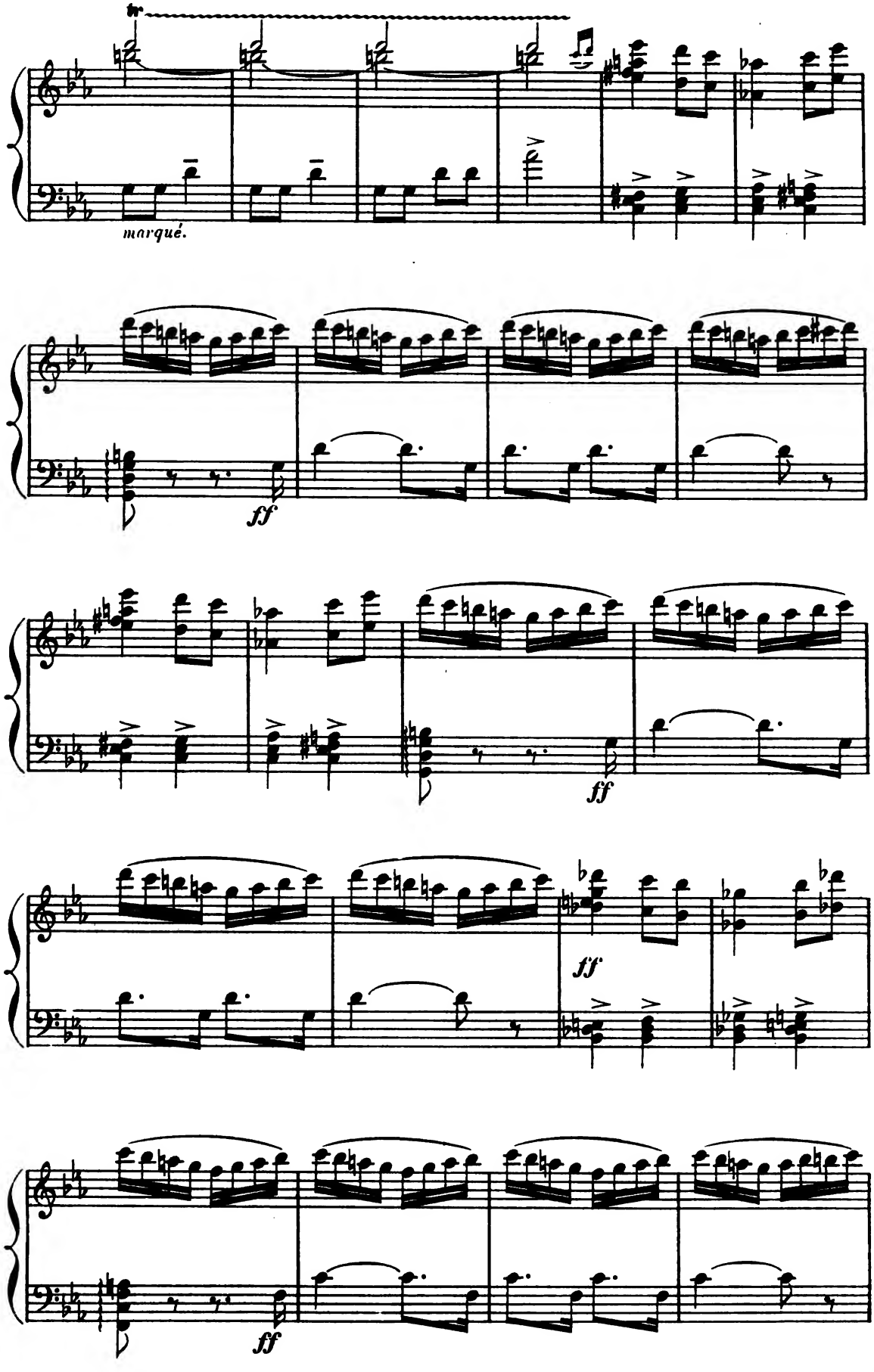

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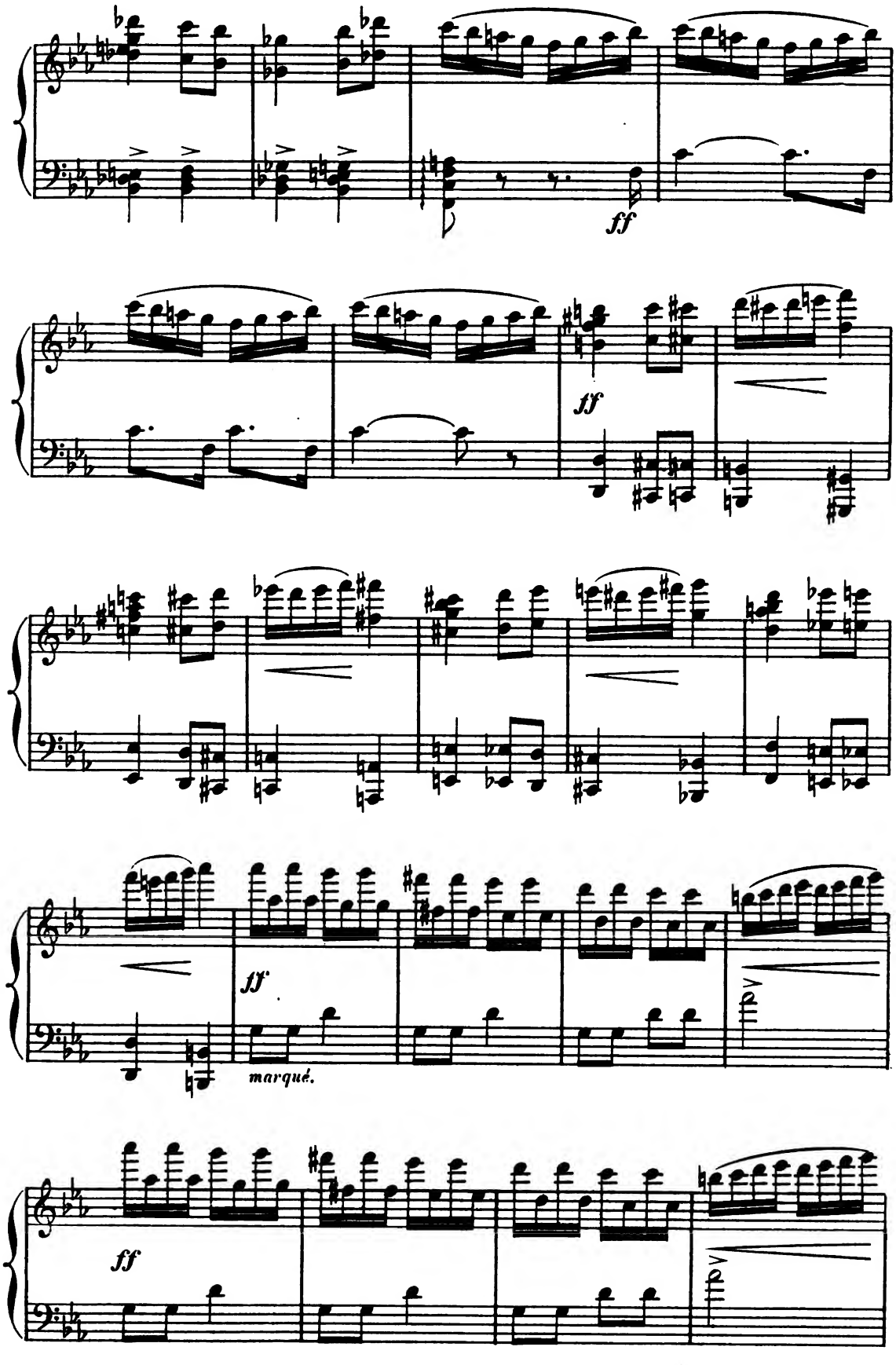

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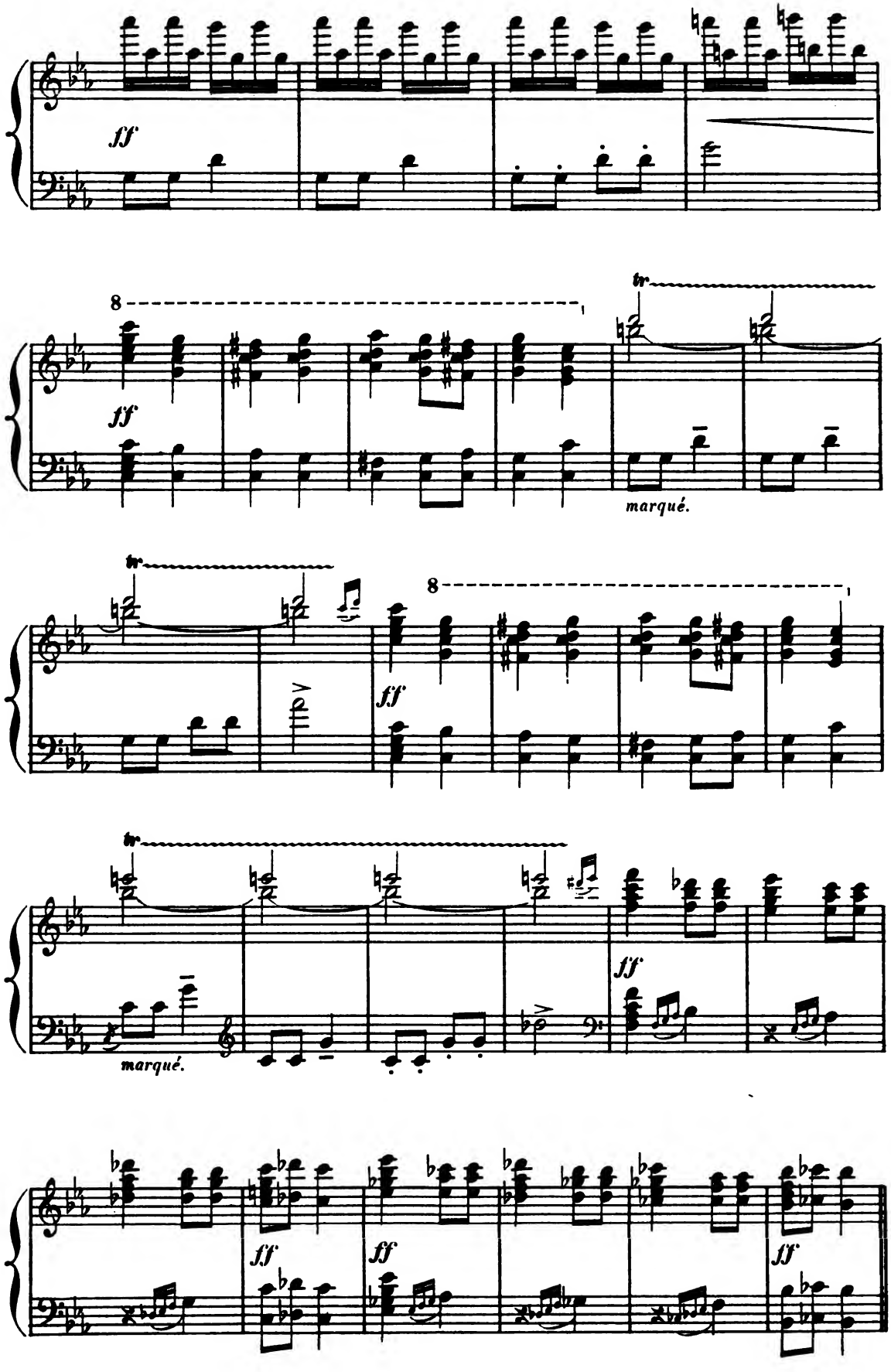

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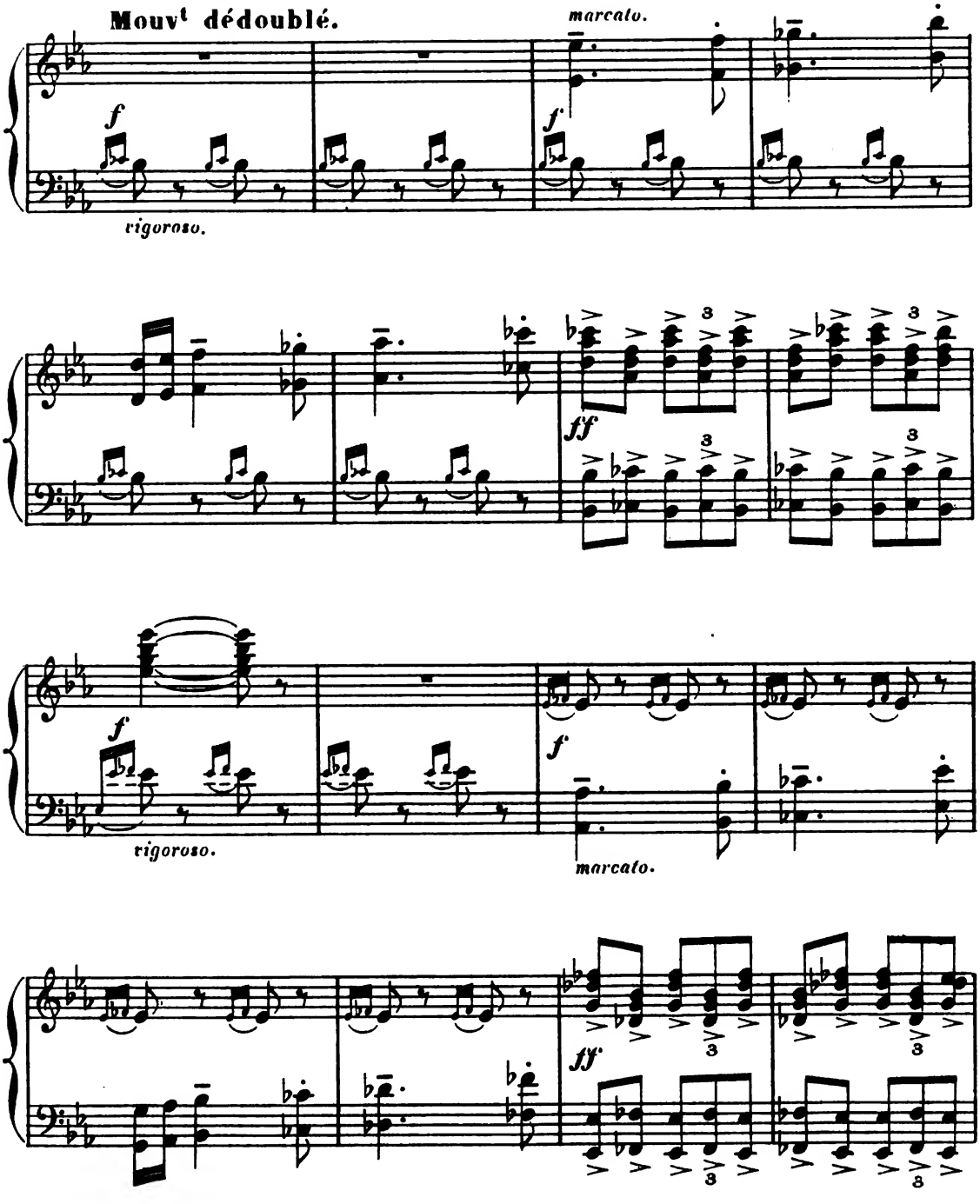
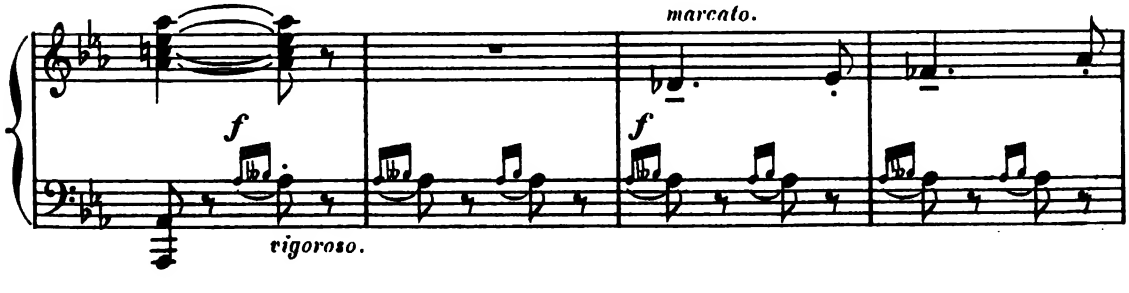
Entrée des BACCHANTS.



Entrée des SATYRES.



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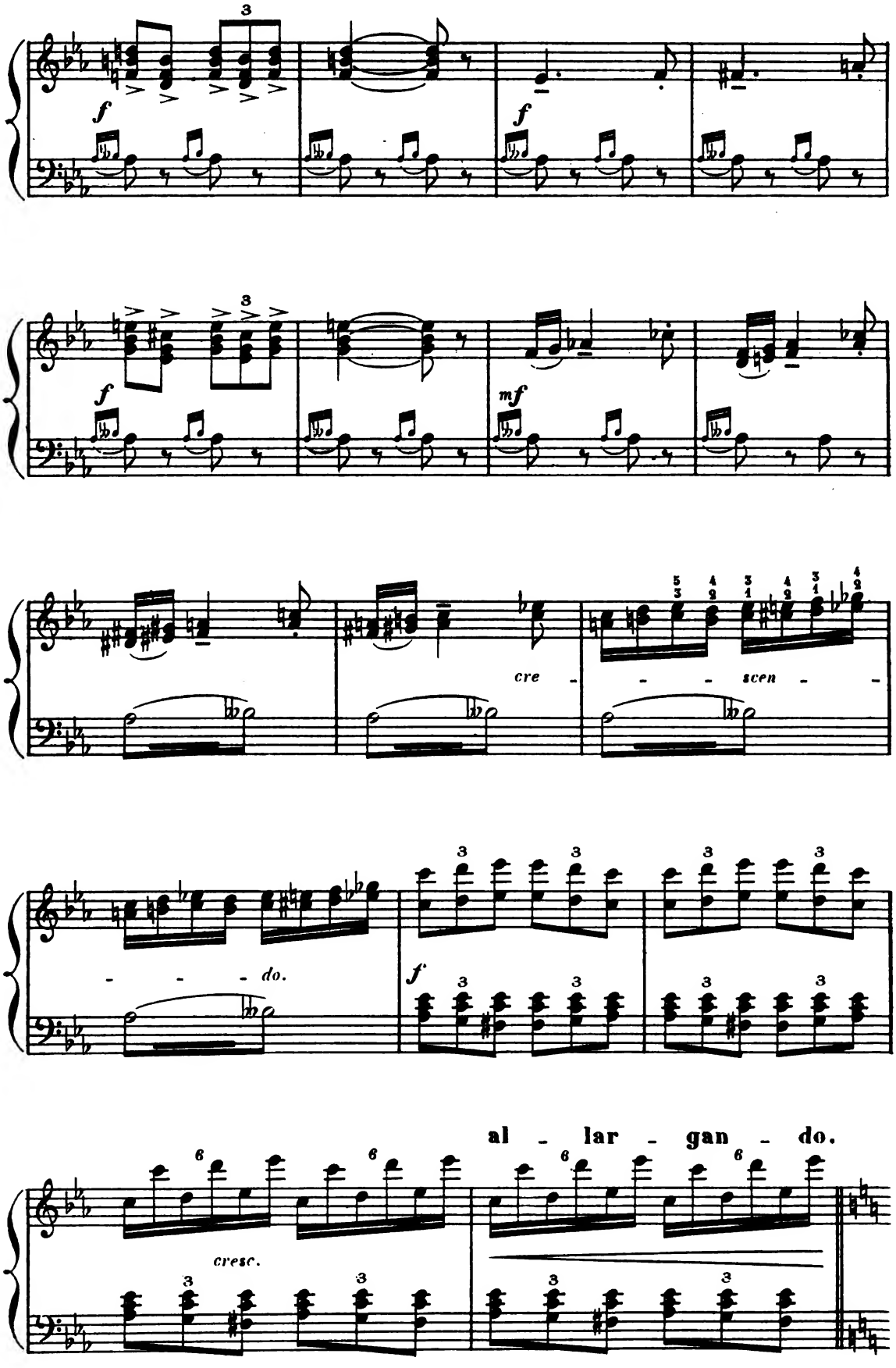

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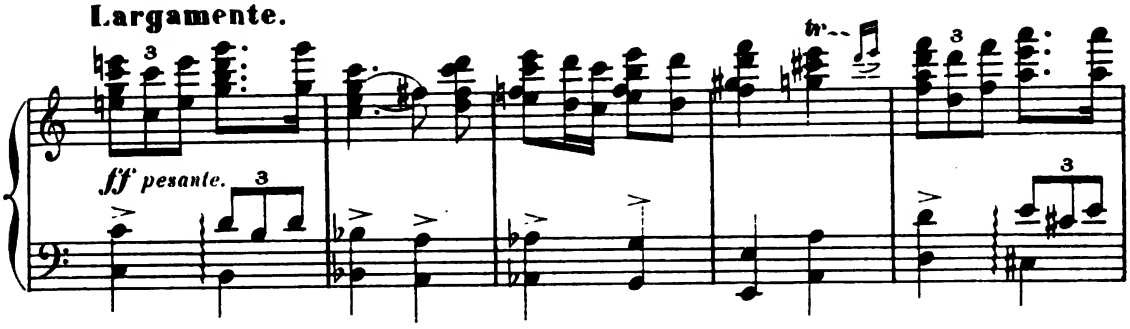
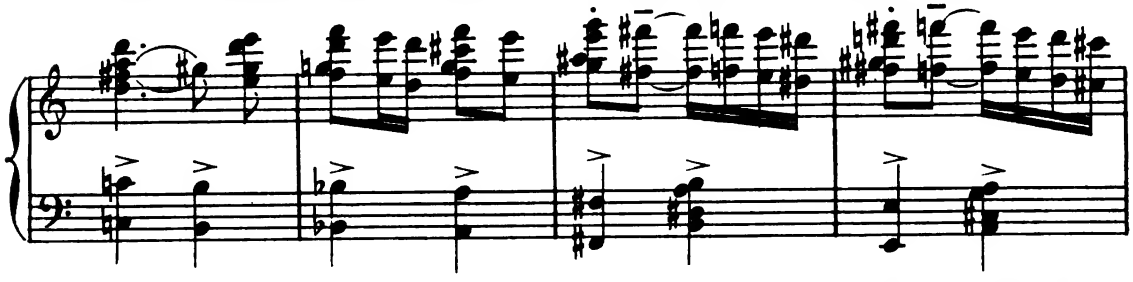
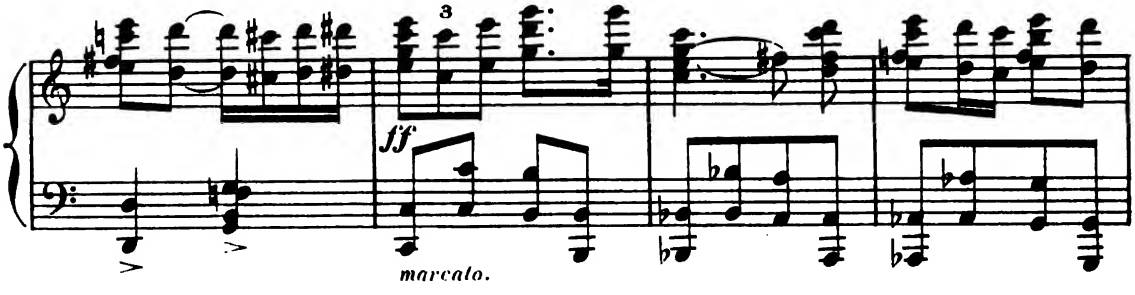
Entrée de BACCHUS accompagné de SILÈNE. A l'apparition du jeune dieu, tous se



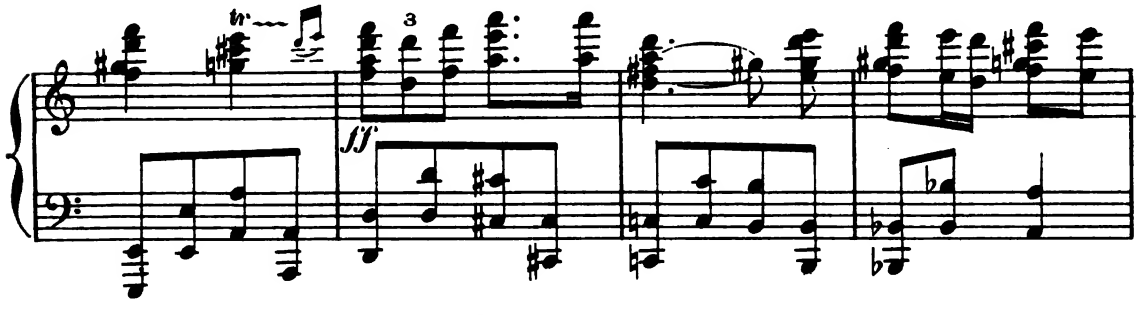
sont prosternés. Seule YADMA a levé les yeux vers le vainqueur. «Ciel! C'est lui!



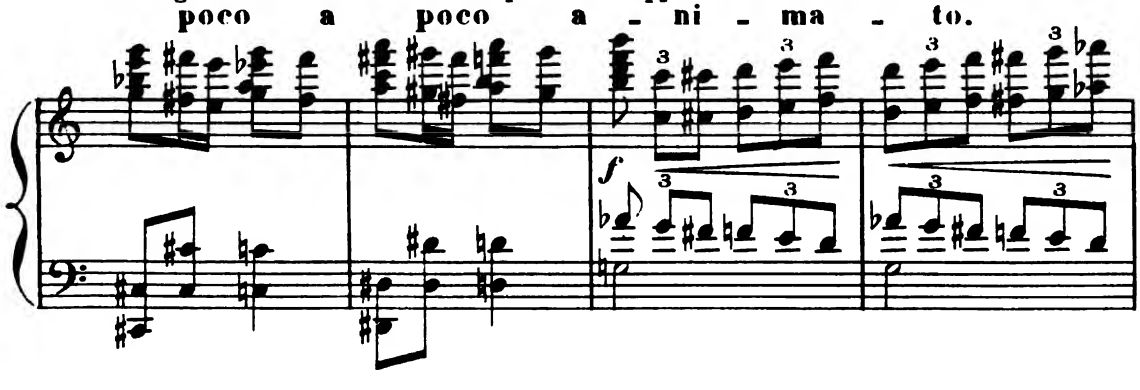
C'est le guerrier triomphant qui hantait ses rêves!...» Elle frémit! LE MOUNI-PÉNI-



-TENT qui a surpris ce mouvement d'angoisse amoureuse, la saisit par la main:



«Songe à ton serment! C'est lui qu'il faut frapper!» Et il l'entraîne hors de la scène.



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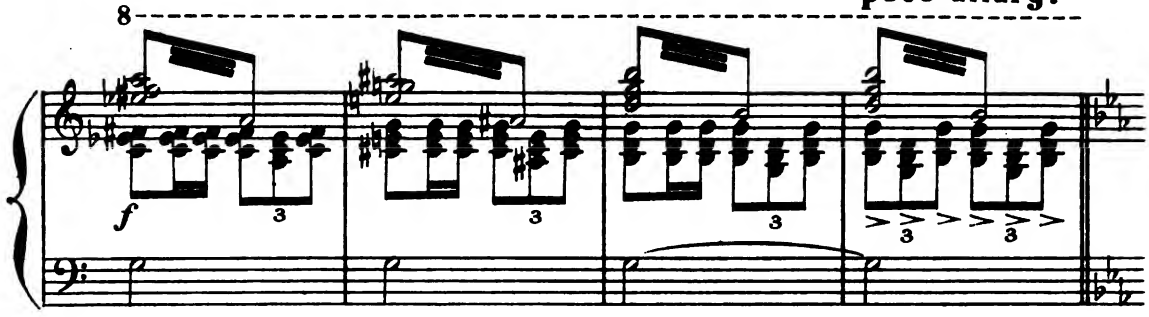
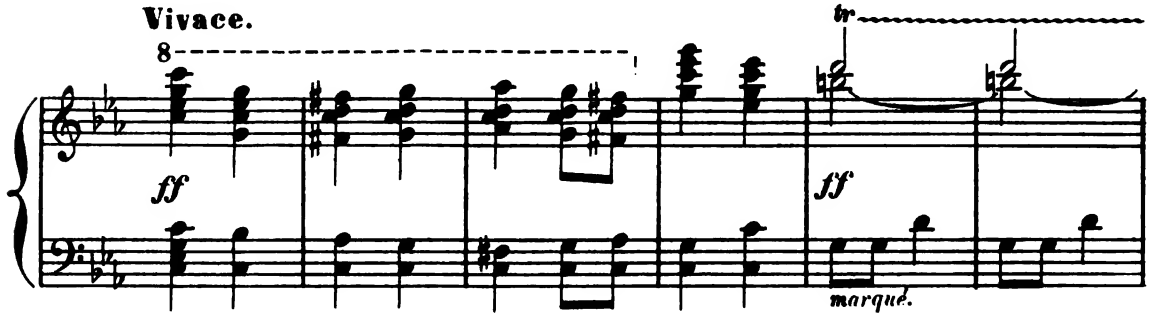
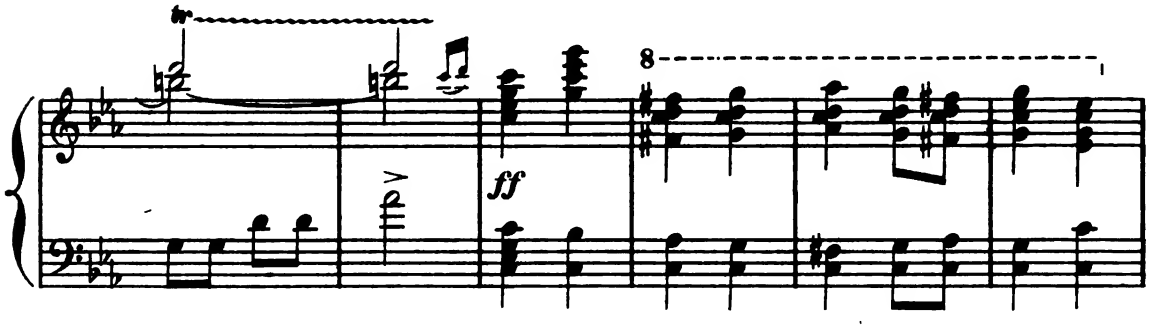
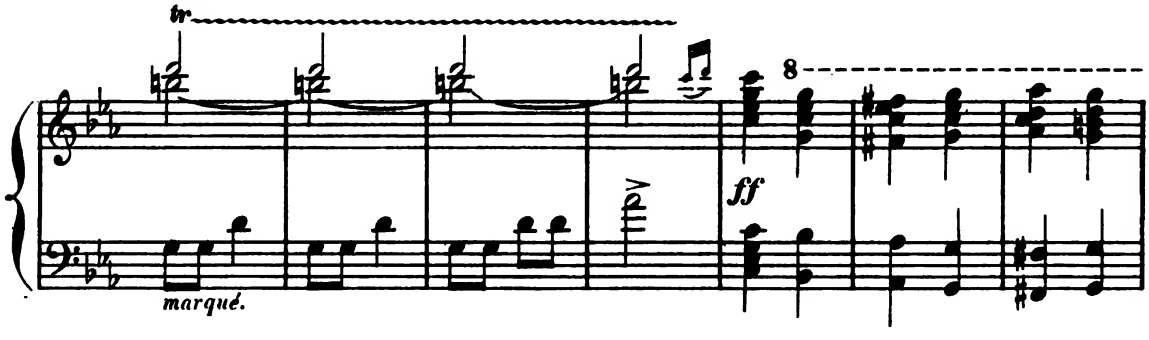
poco allarg.



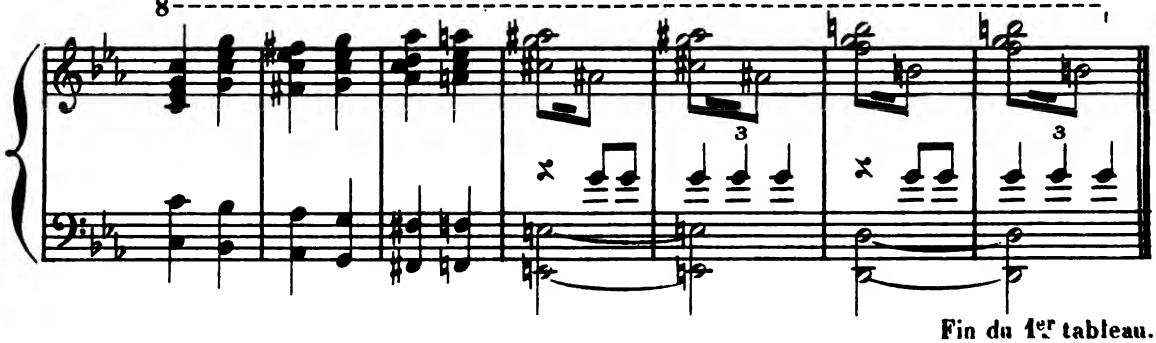
Vivace.







poco allarg.



Fin du 1er tableau.

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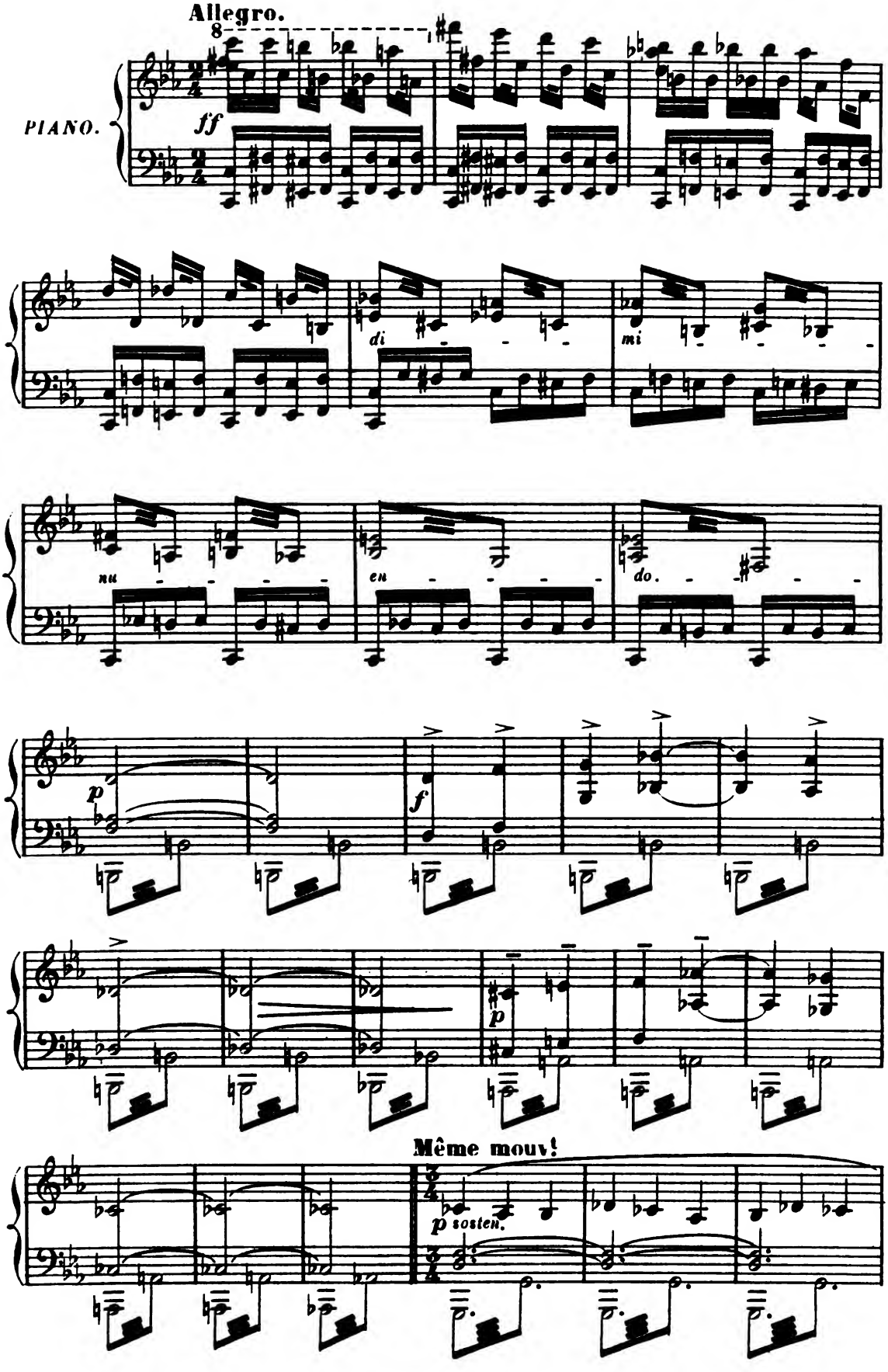
Changement.



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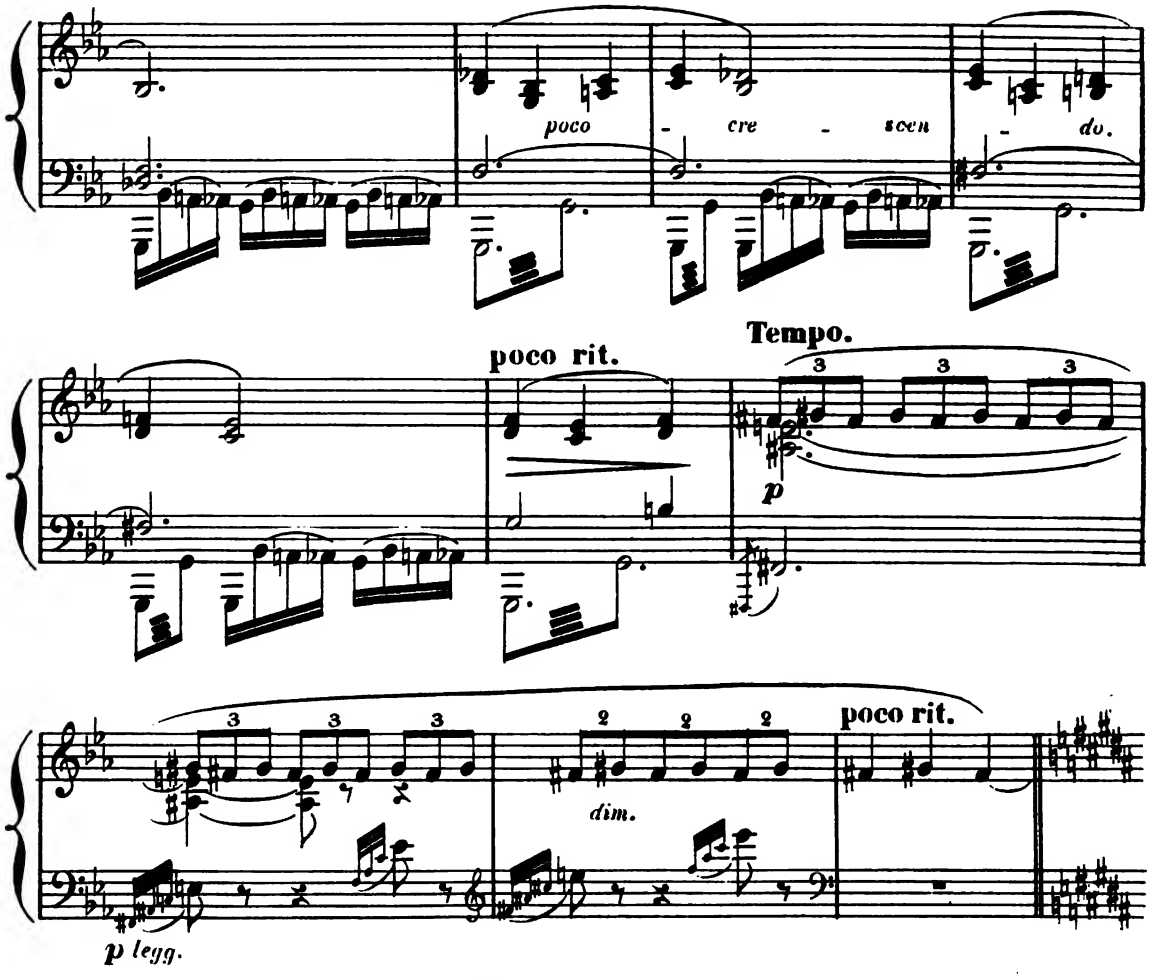
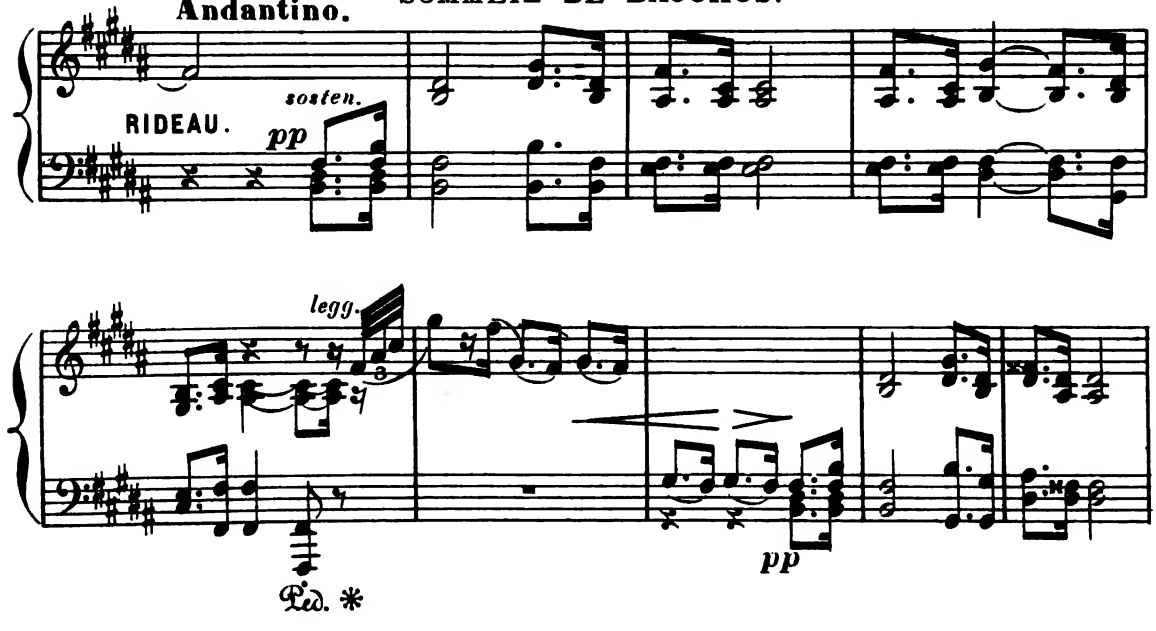


2me Tableau.

Les portes de la ville. Intérieur de la tente de Bacchus. C'est l'heure de la sieste. Etendu sur un lit d'ivoire recouvert de peaux et garni de riches coussins, BACCHUS sommeille. Pittoresquement groupées autour de lui, des esclaves agitent des éventails. SILÈNE est auprès de son divin élève. Agavé, Ino, Antinoé, bacchantes favorites de Bacchus.

SOMMEIL DE BACCHUS.



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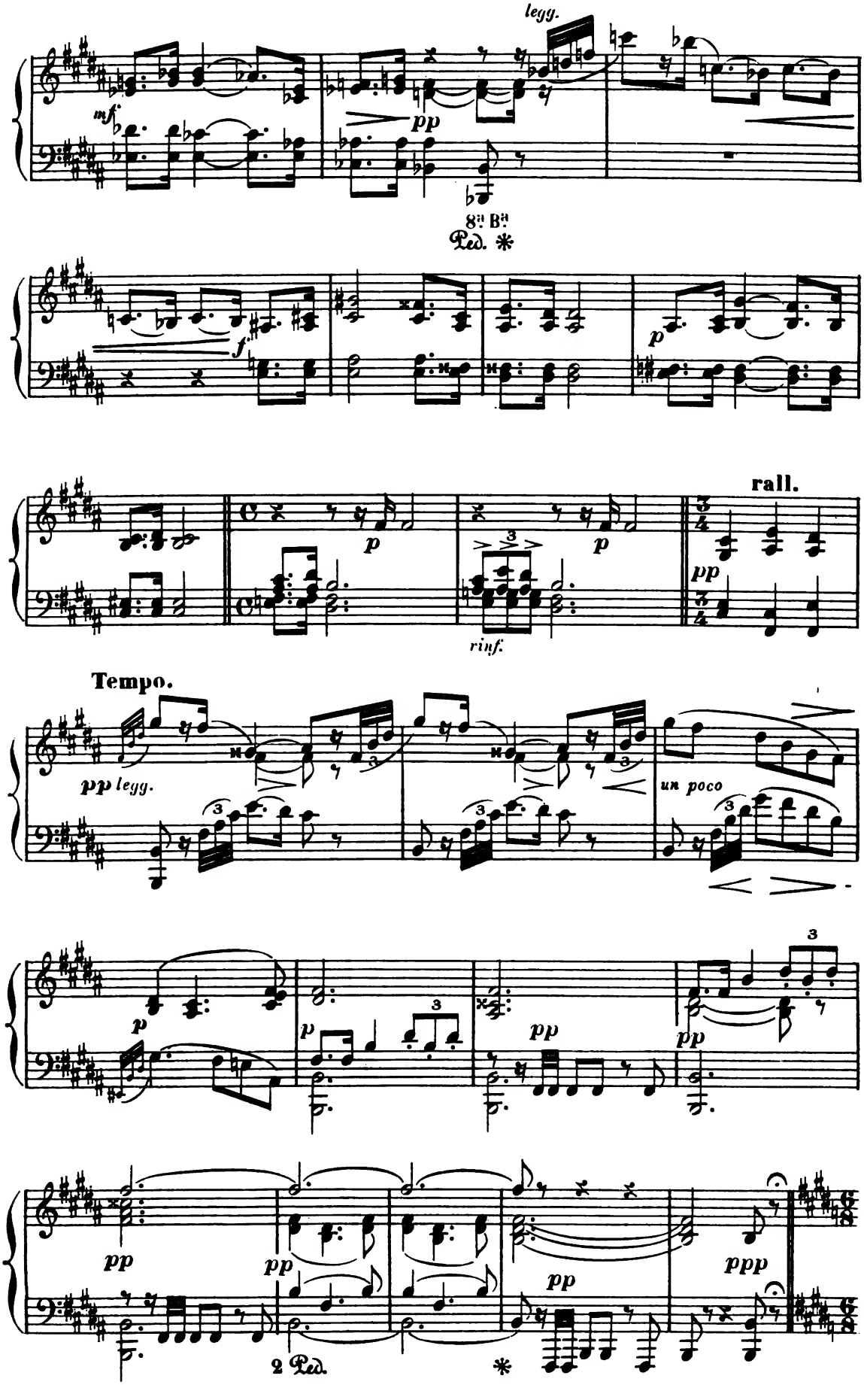

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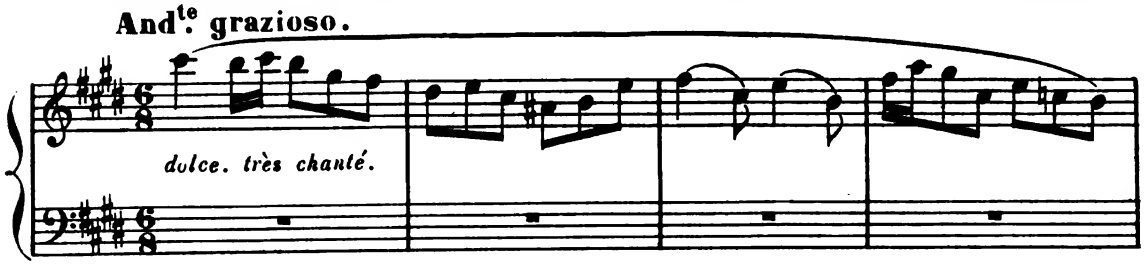
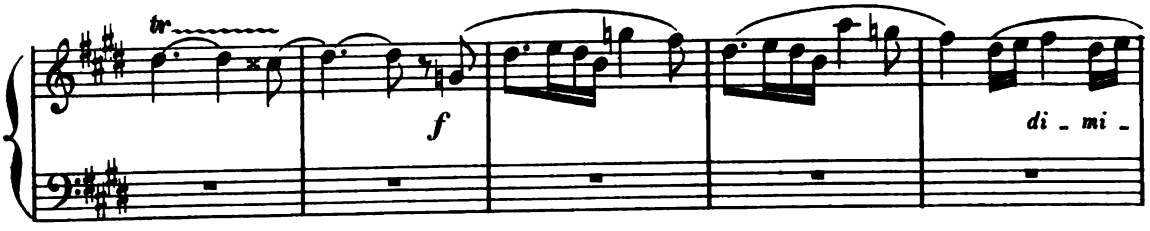
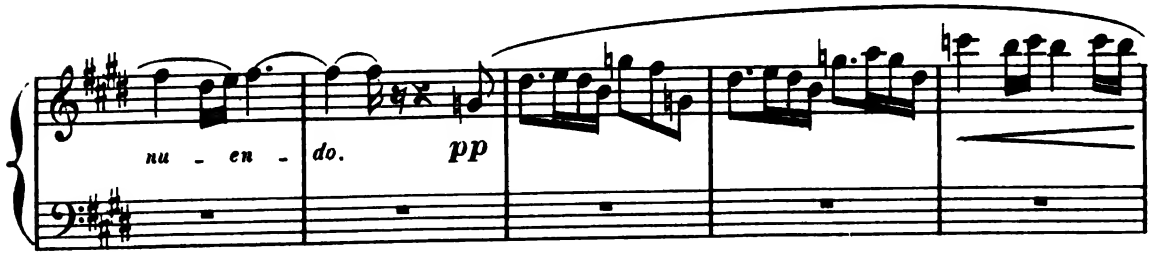
SCÈNE I.

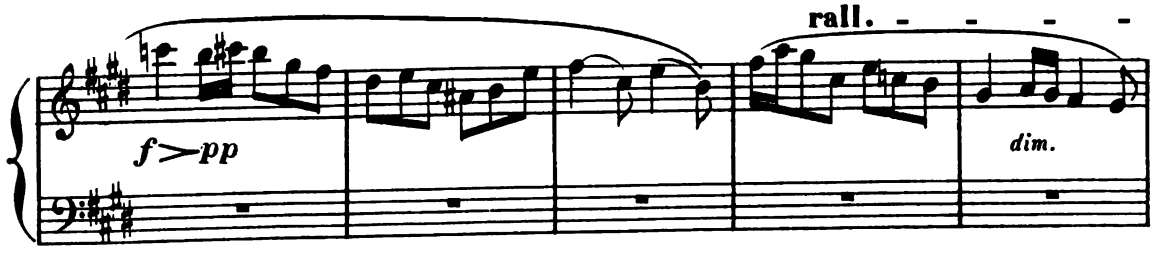
C'est un JEUNE FAUNE, qui du lent et monotone susurrement de la flûte phrygienne

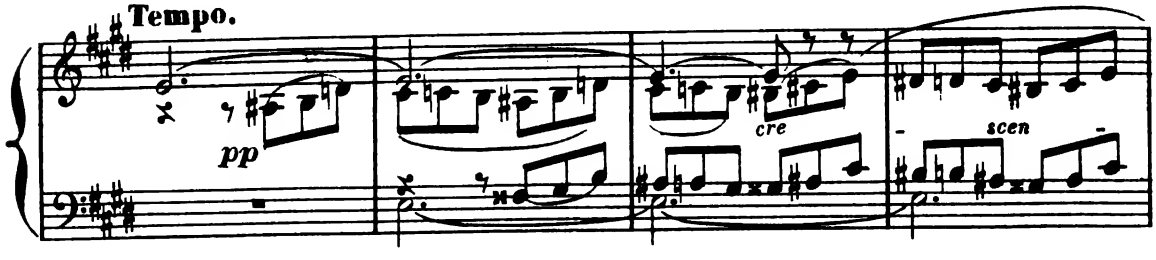


berce mélodieusement le sommeil de Bacchus.









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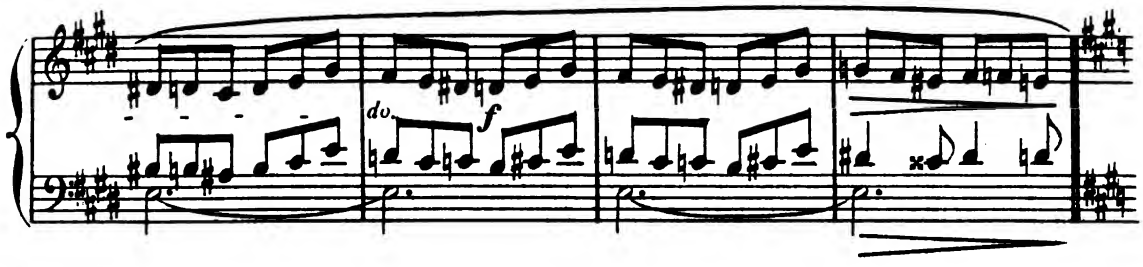
poco rit.

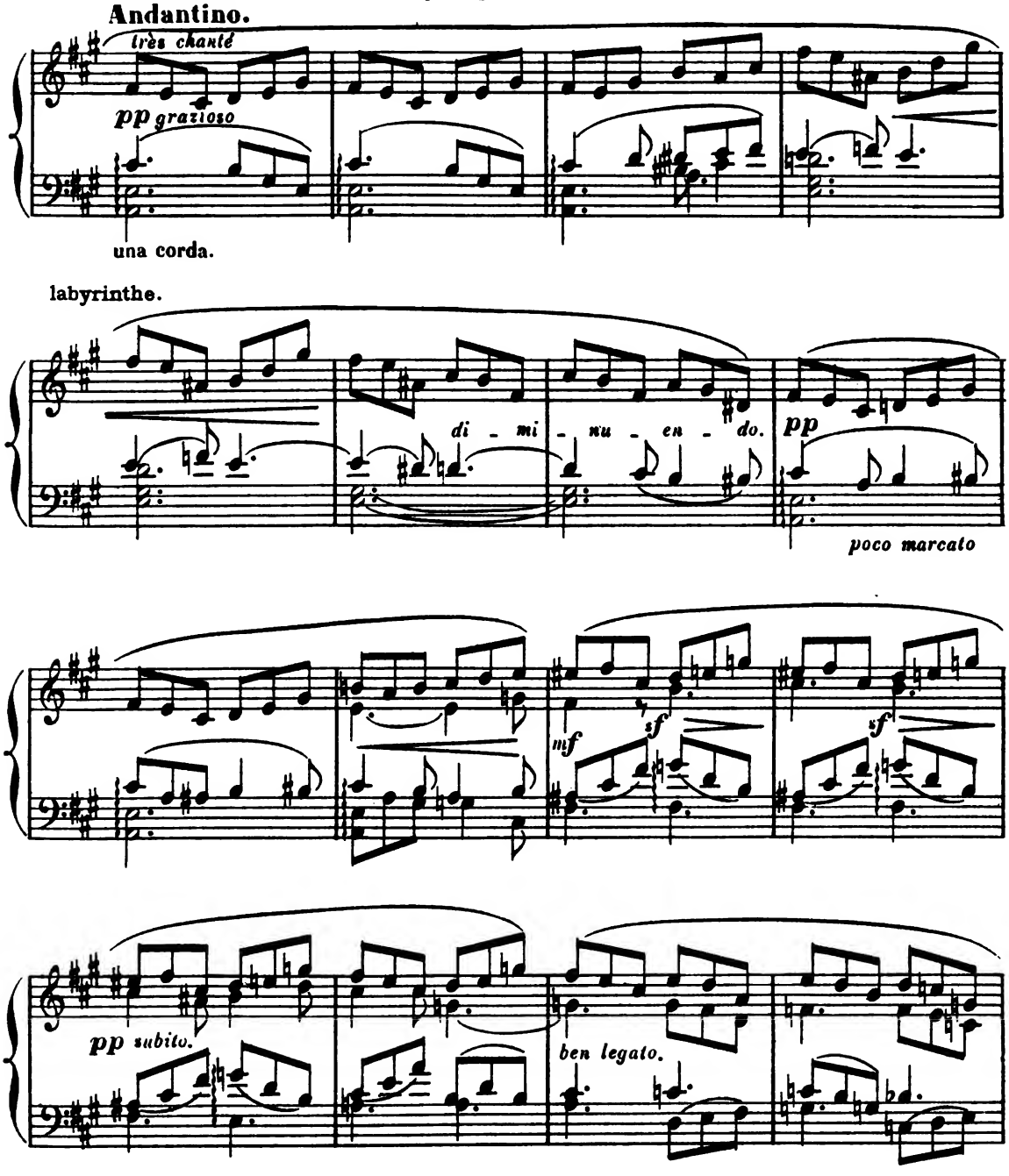


DANSE.

LA GNOSSIENNE.

C'est encore la *Gnossienne*, retraçant par l'ondoiement de ses cercles les dédales du labyrinthe.

Andantino.



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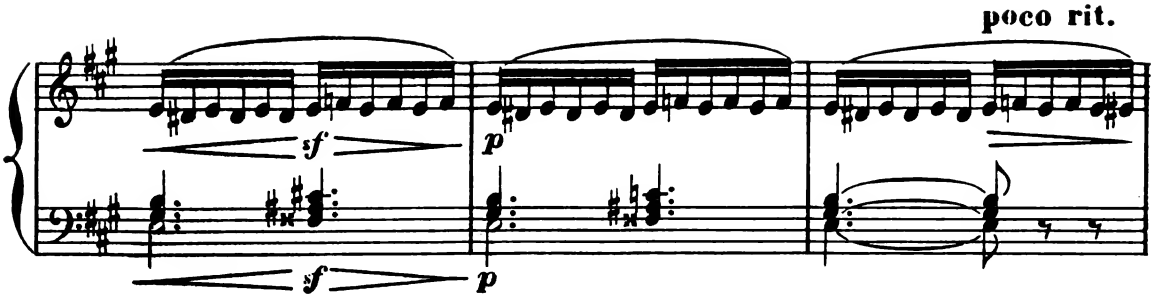

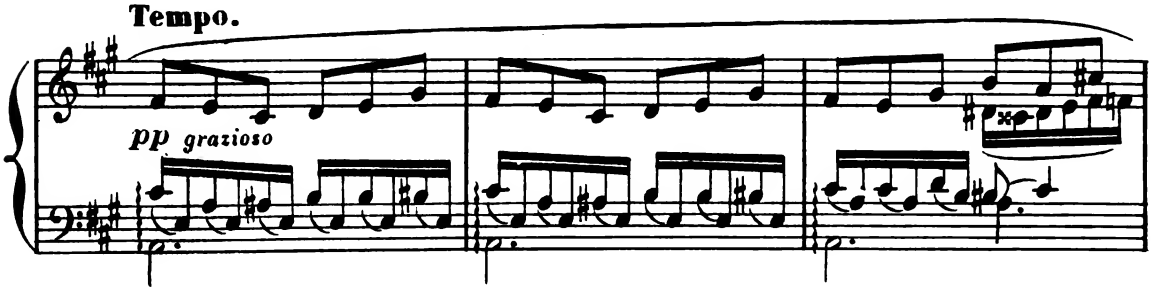

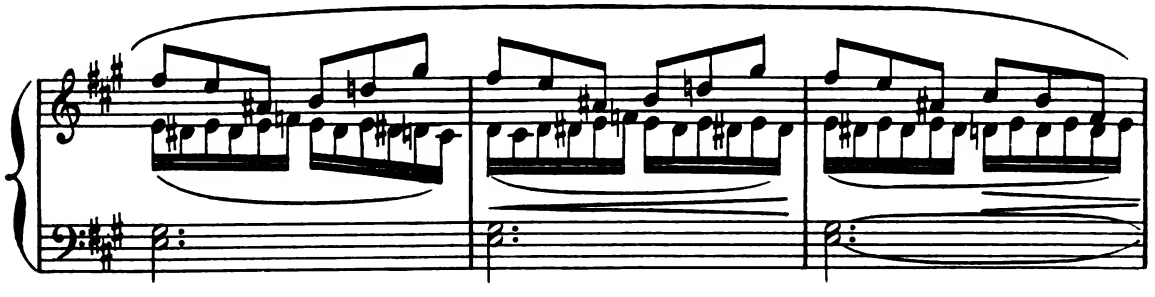

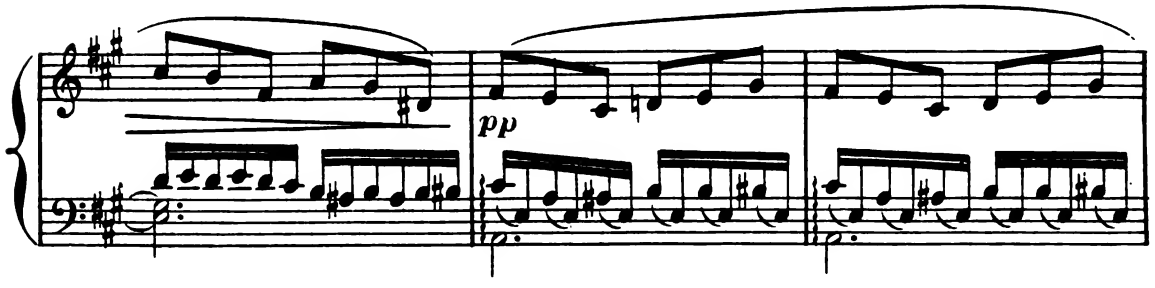

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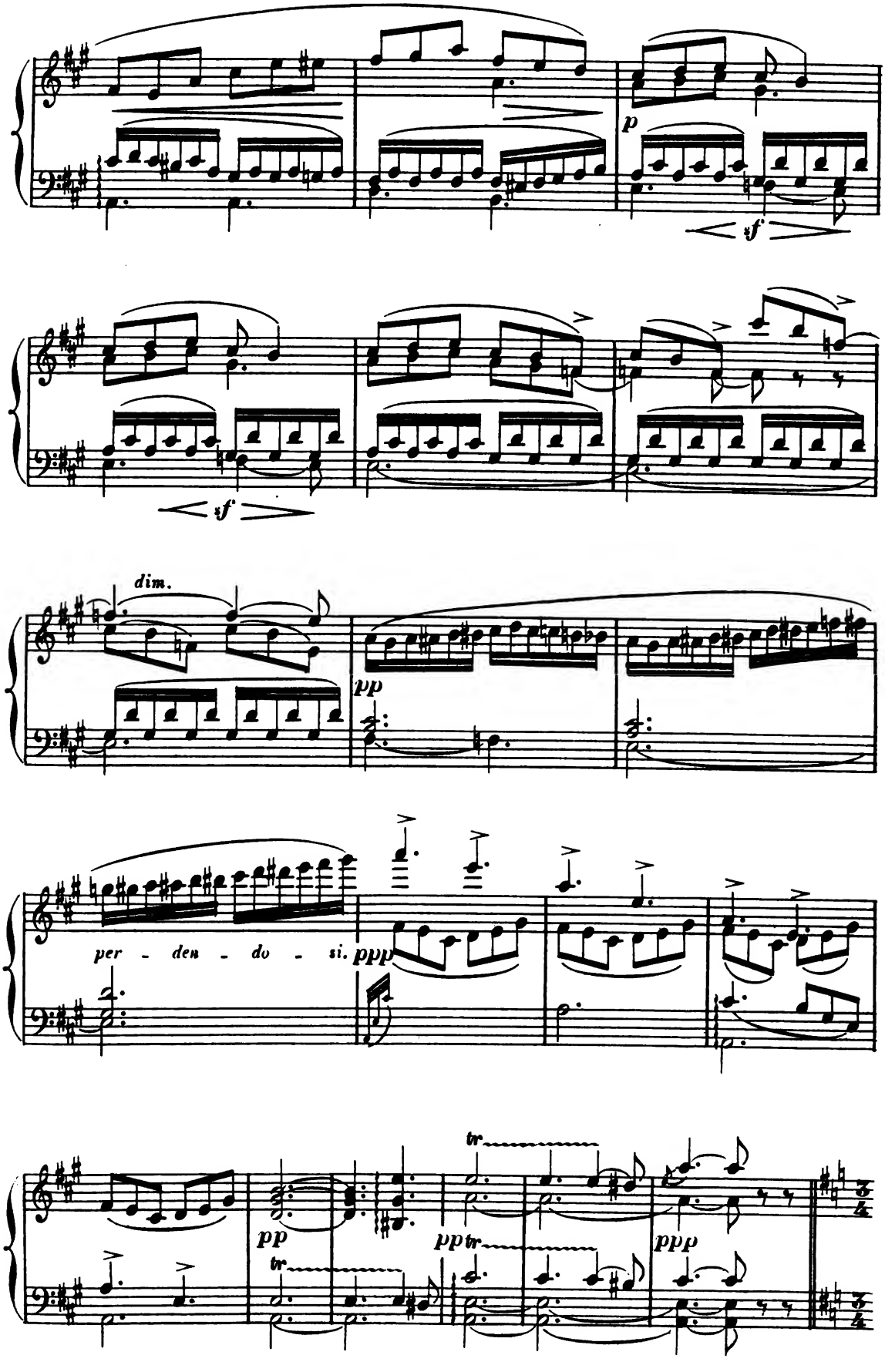

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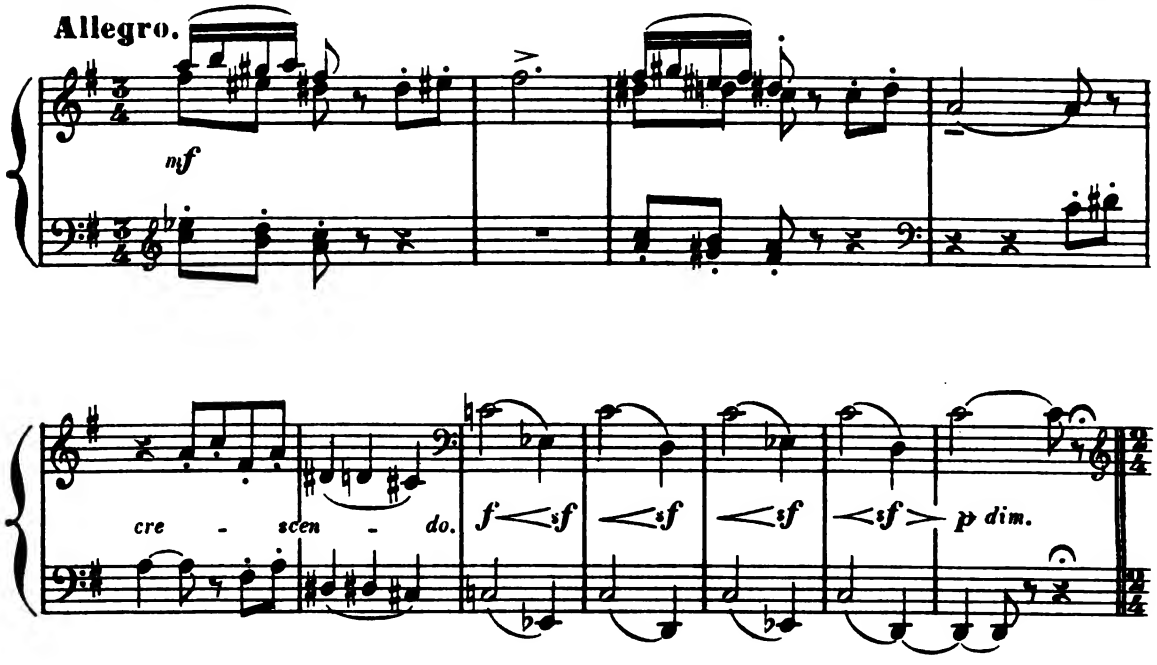
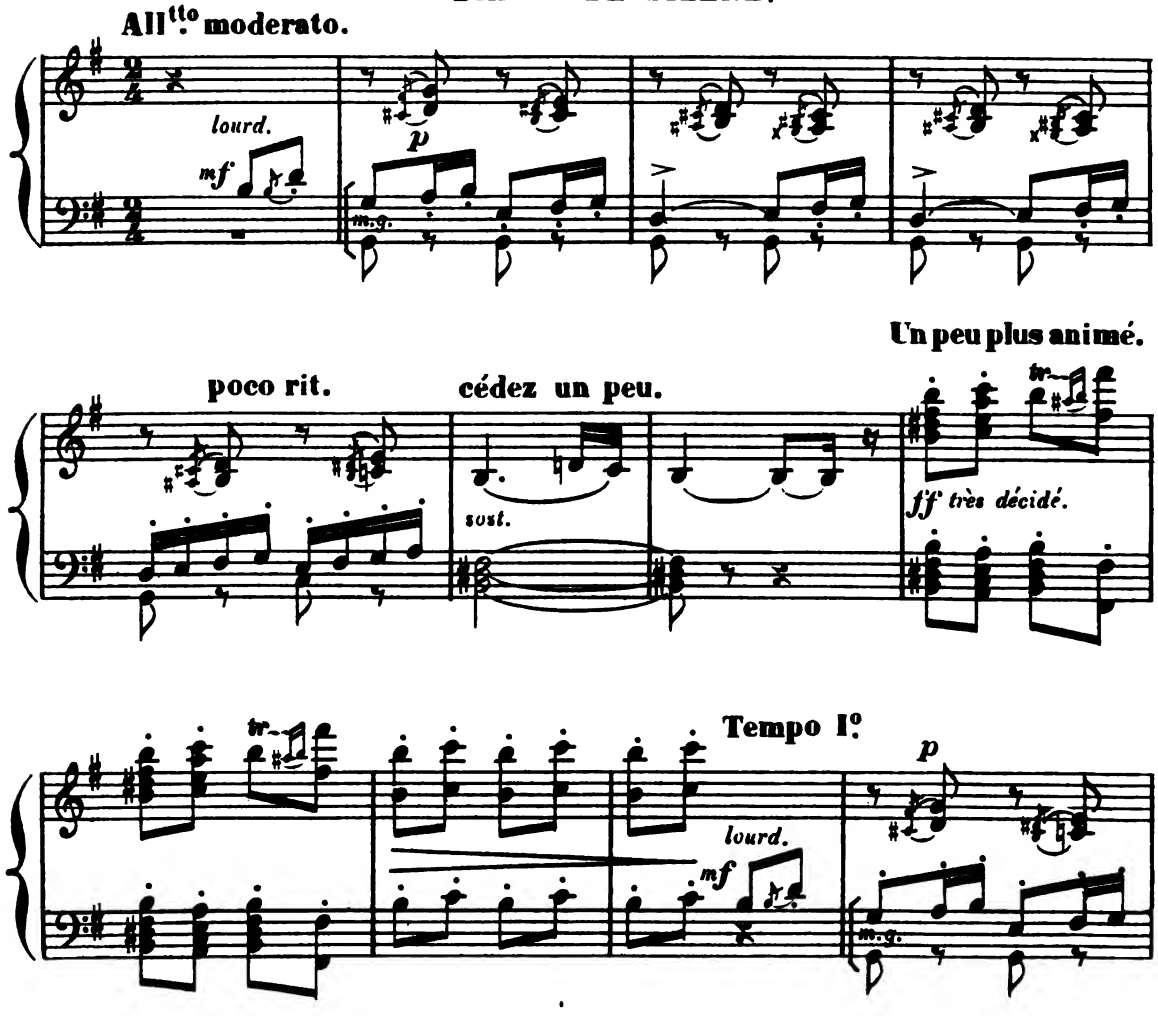
C'est aussi SILÈNE, qui, à pas moins assurés, veut par sa danse distraire son divin élève.



DANSE DE SILÈNE.



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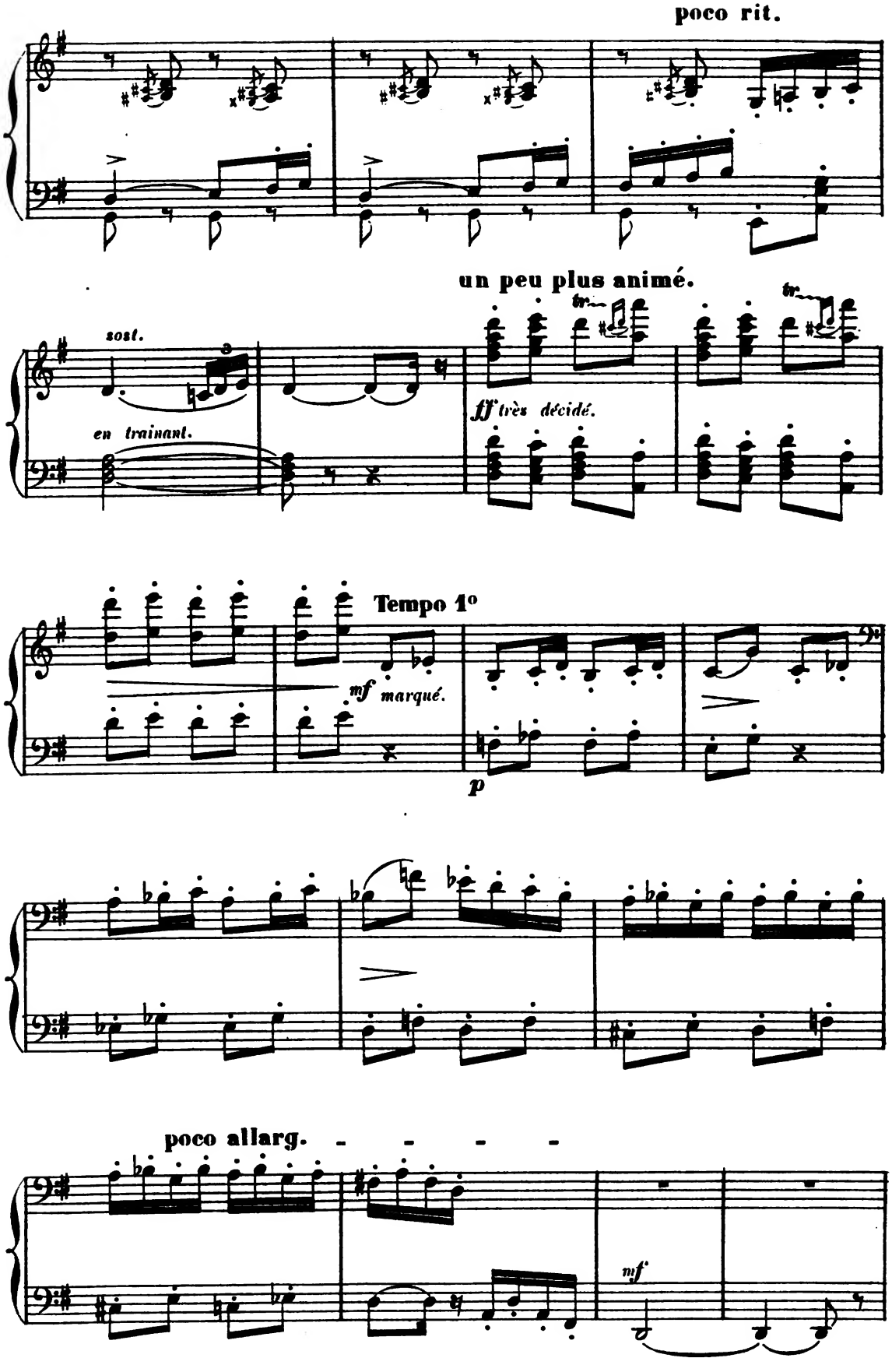

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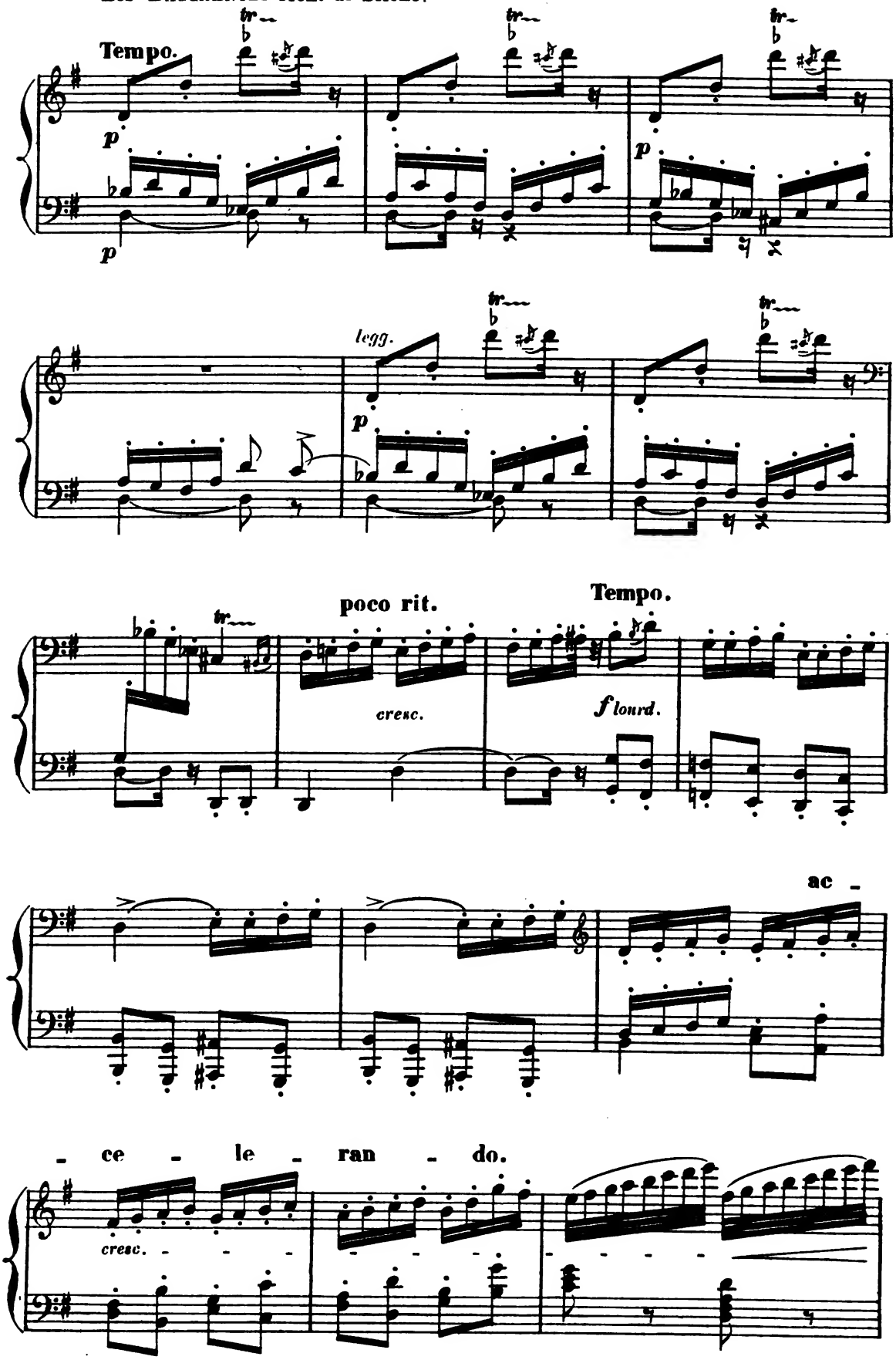
Les BACCHANTES rient de Silène.



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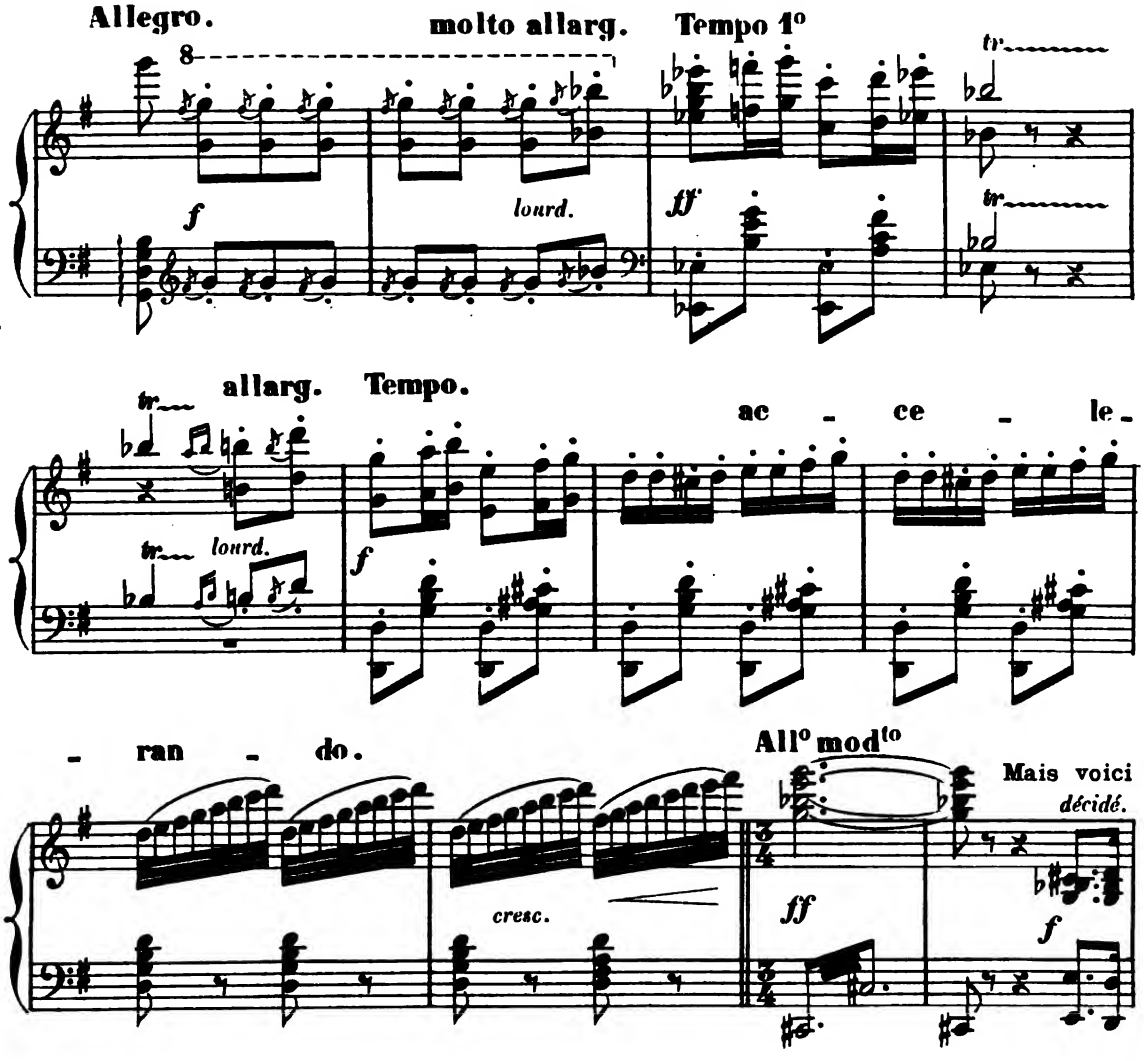
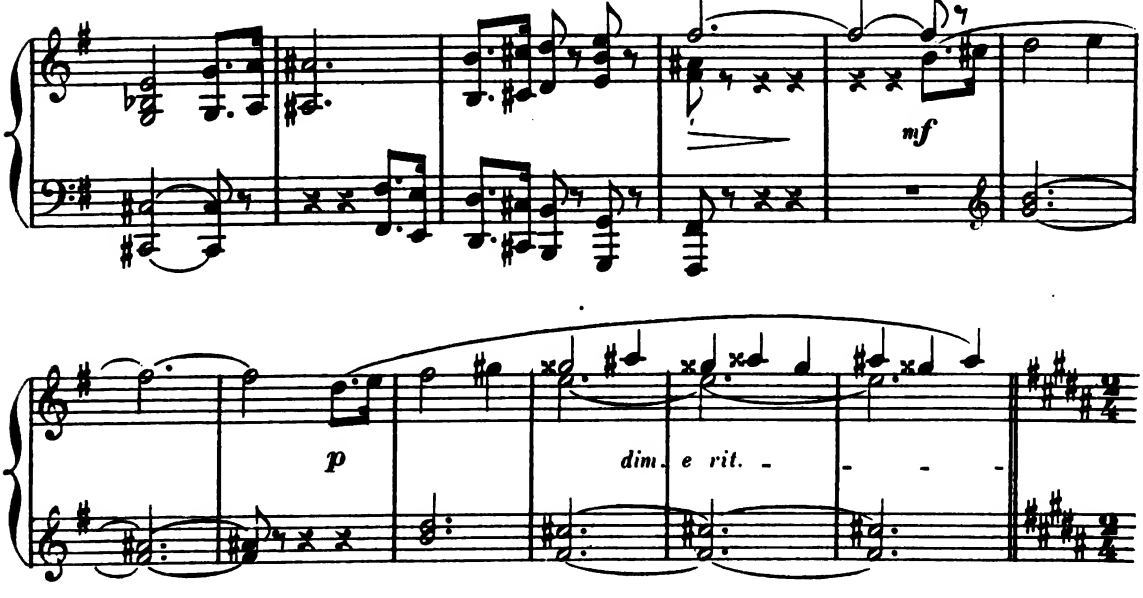
Les BACCHANTES imitent Silène en se moquant.



qu'un cortège d'ESCLAVES INDIENS, précédés de quelques CURÈTES, pénètre dans la tente.



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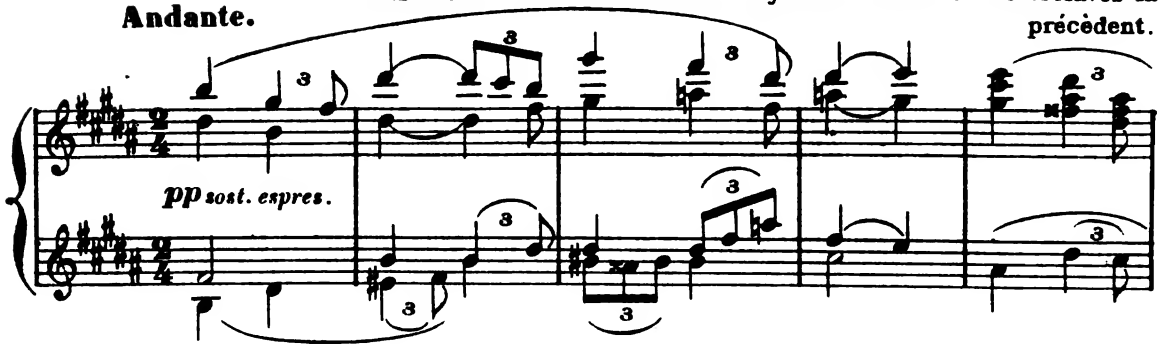
SCÈNE II.

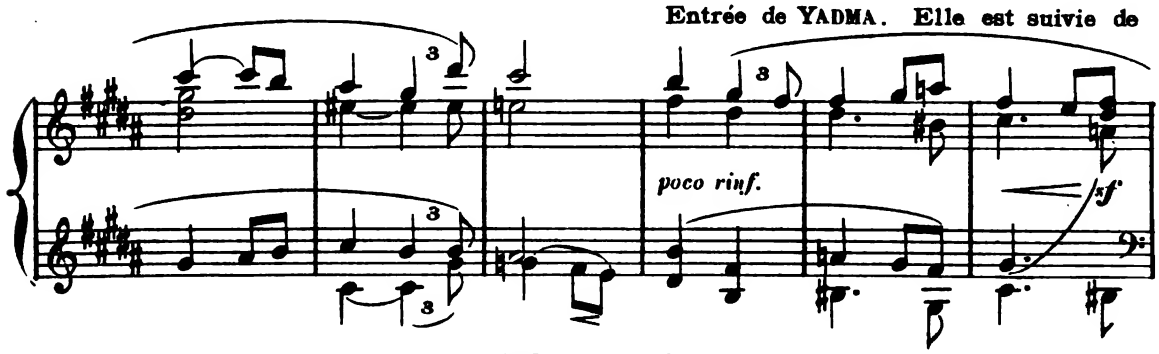
LES MÊMES, YADMA et le MOUNI-PÉNITENT.

Andante.

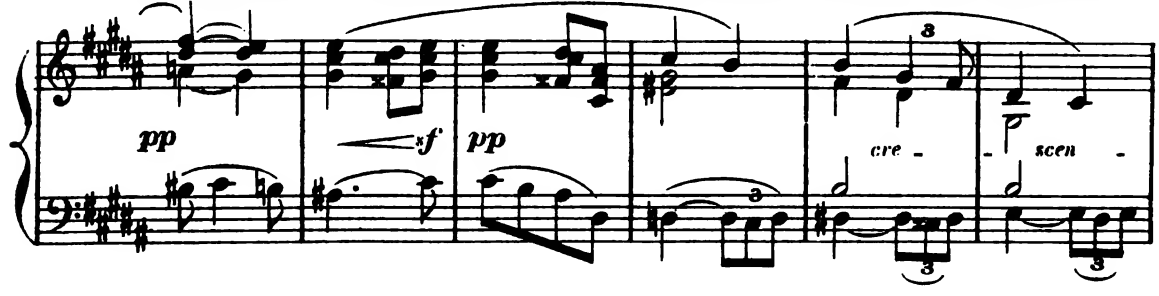
Puis vient YADMA costumée en bayadère et voilée. Des esclaves la précèdent.



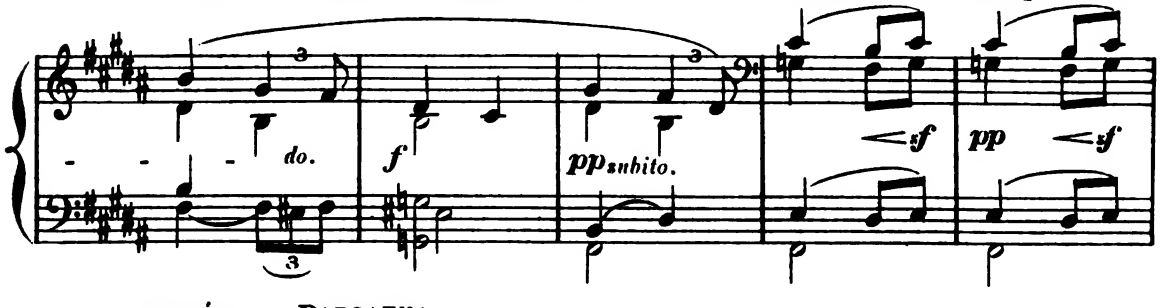
Entrée de YADMA. Elle est suivie de



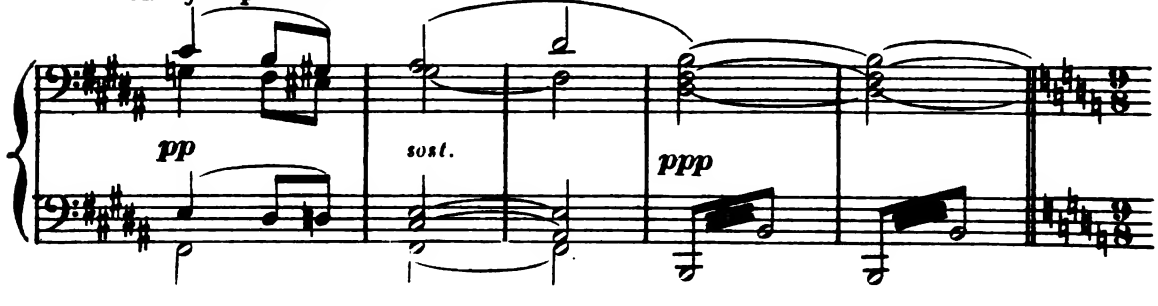
deux esclaves et de quelques chefs indiens. Les esclaves portent une amphore et



une coupe. A l'entrée de YADMA, BACCHUS s'est levé pour recevoir les présents



envoyés par DARSATHA.



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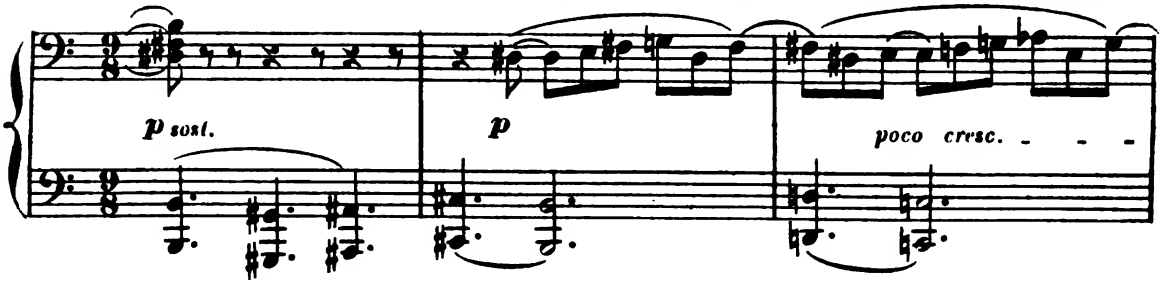
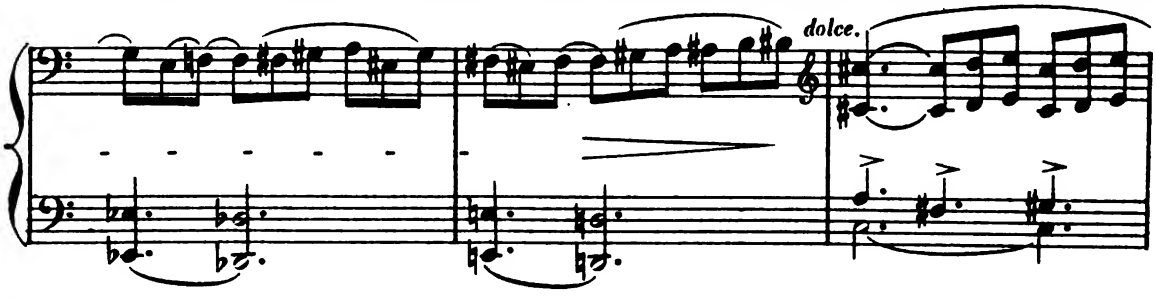
Même mouv!

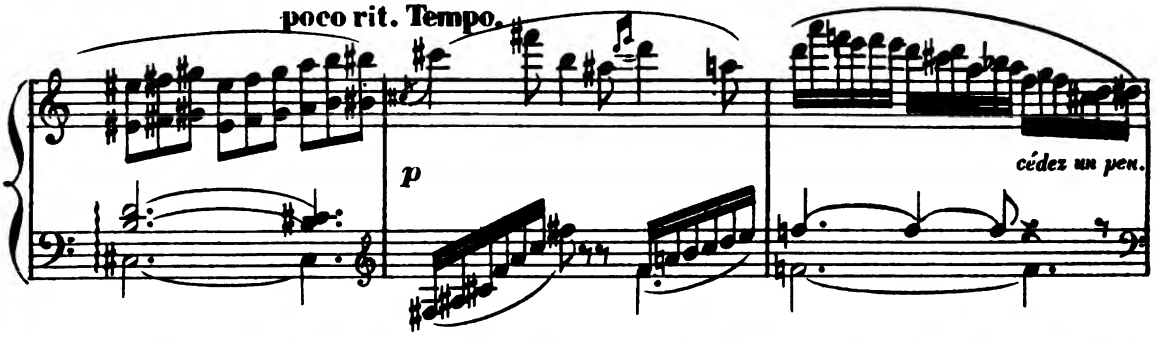
Entrée du MOUNI-PÉNITENT. Il se dirige vers BACCHUS et, hypocritement,

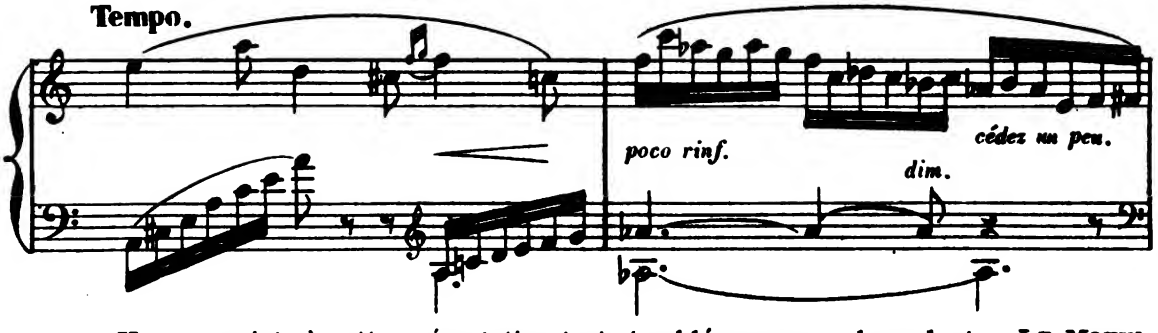


le prie d'accueillir les gages de soumission que lui présente YADMA. Elle lui versera

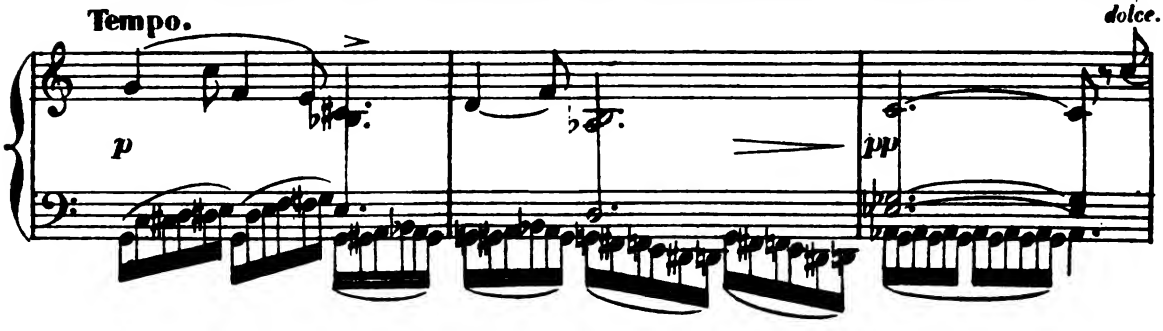


la boisson vermeille, le *Soma*, la liqueur divine des Indiens.





YADMA assiste à cette présentation toute troublée, presque chancelante. LE MOUNI



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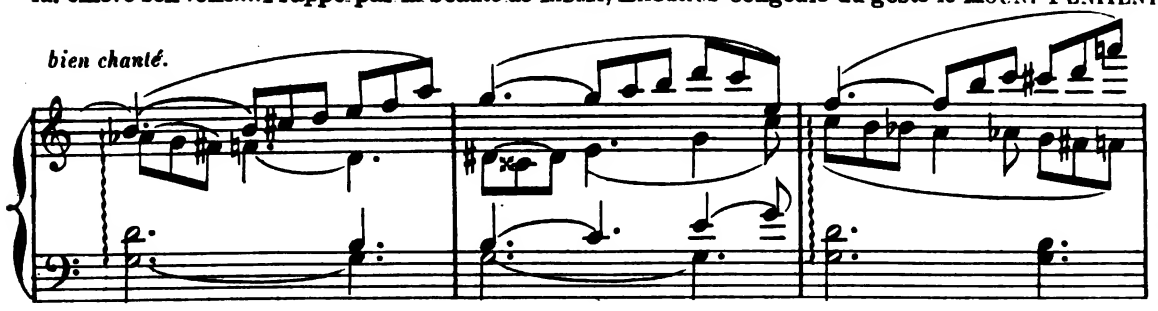
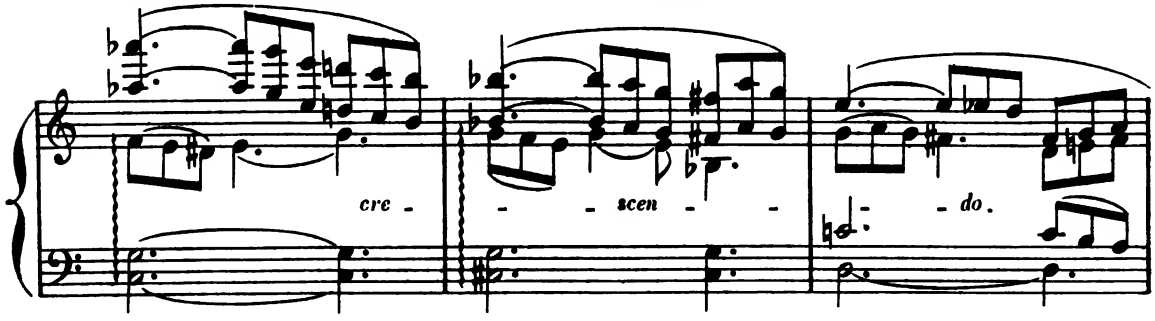
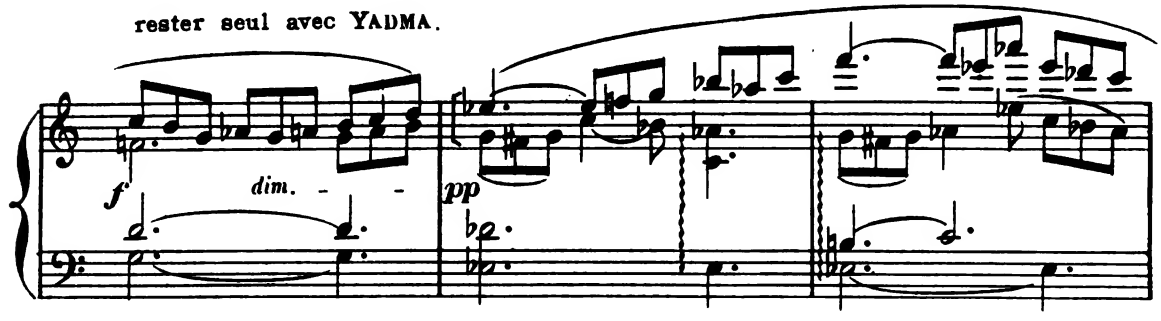
lui enlève son voile....Frappé par la beauté de YADMA, BACCHUS congédie du geste le MOUNI-PÉNITENT



qu'il écoute à peine, les chefs indiens, les esclaves, même les Bacchantes et Silène; il veut



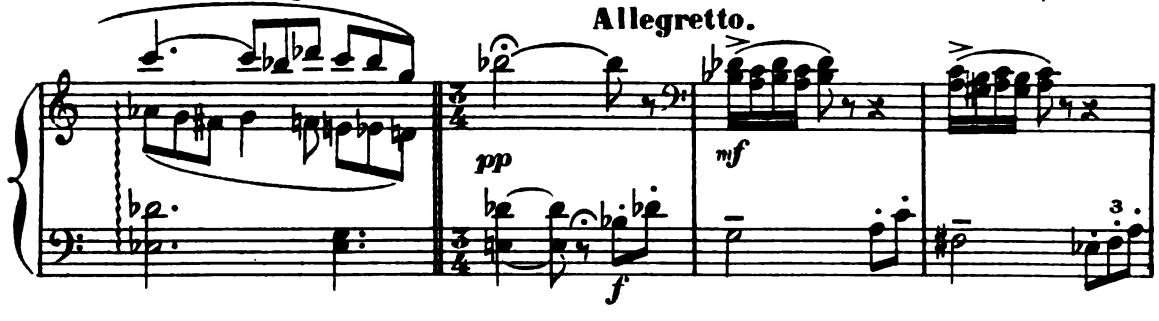
rester seul avec YADMA.



poco rit.

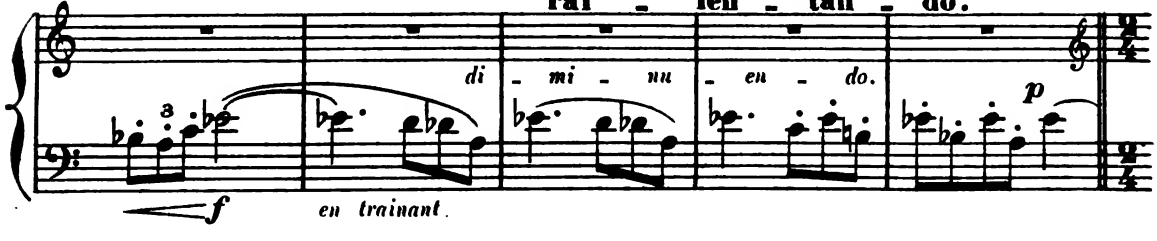
SILÈNE résiste aux ordres du maître; il veut lui

Allegretto.



recommander la prudence; la présence de cette belle ennemie ne cache-t-elle pas un piège?

ral - len - tan - do.



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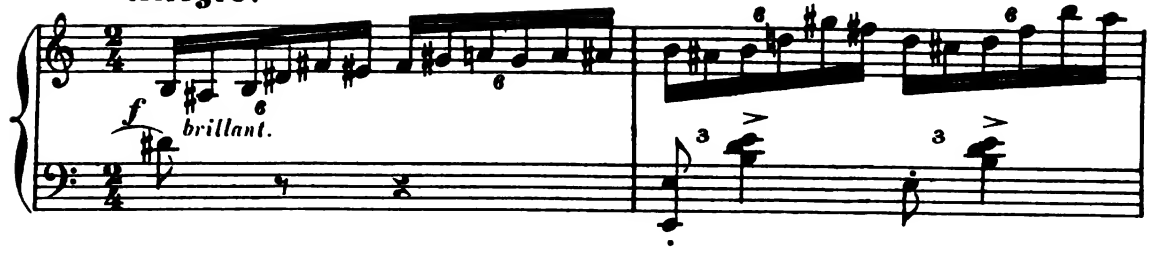
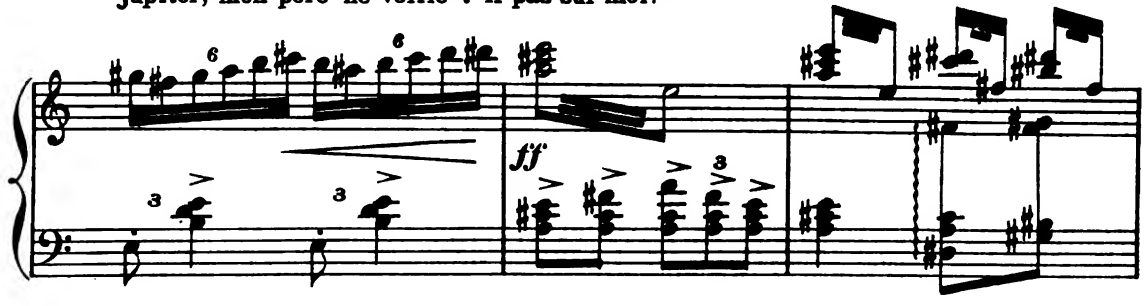
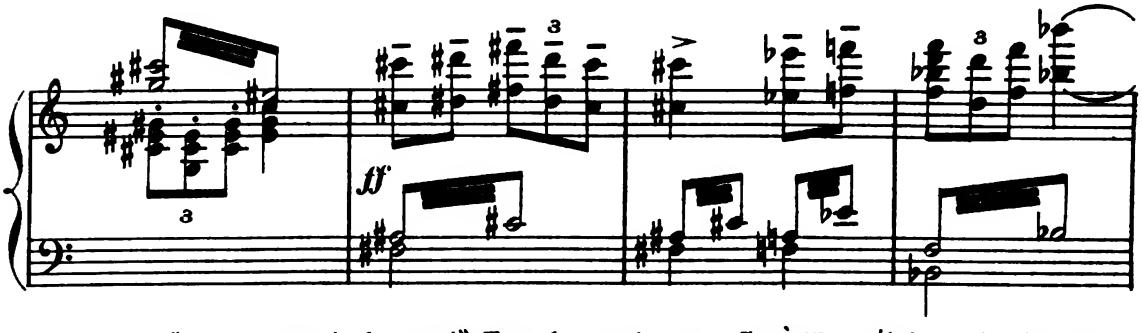
"Qu'ai-je à craindre? fait BACCHUS,

Allegro.



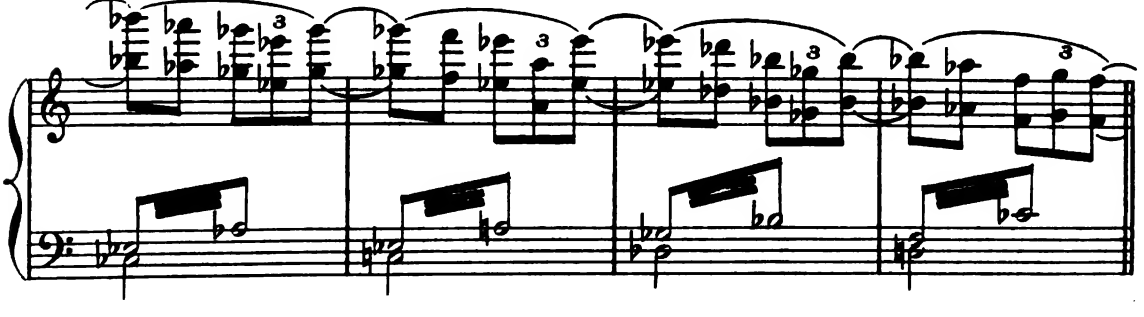
Jupiter, mon père ne veille-t-il pas sur moi?"





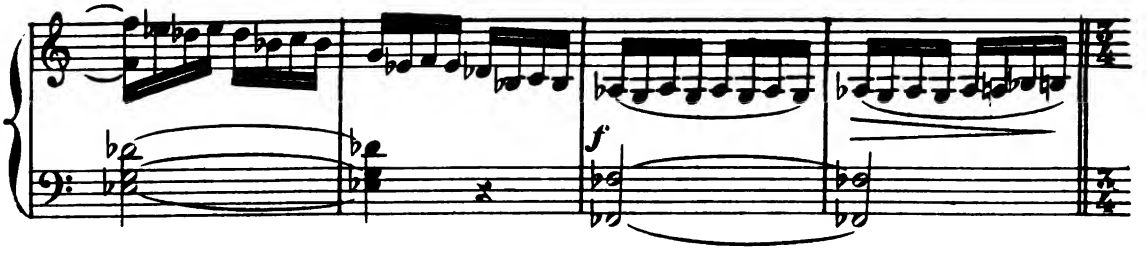
"Sortez tous, je le veux!" Tout le monde sort. SILÈNE s'éloigne le dernier,

Agitato.



toujours méfiant.

Vivace.



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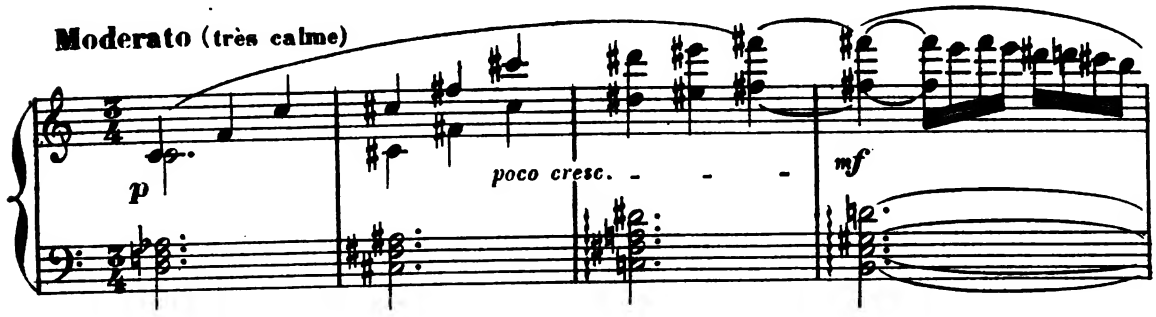
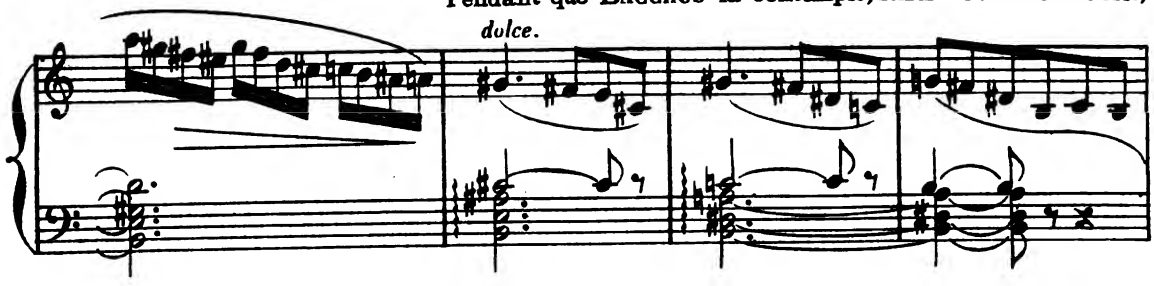
SCÈNE III.

YADMA et BACCHUS.



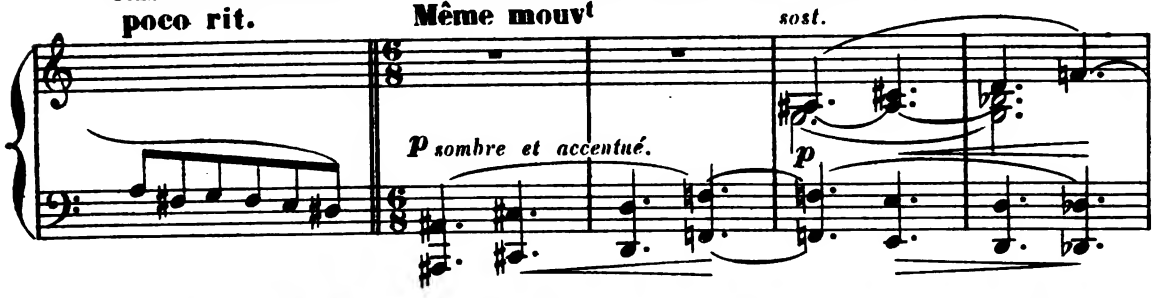
Pendant que BACCHUS la contemple, YADMA reste immobile,



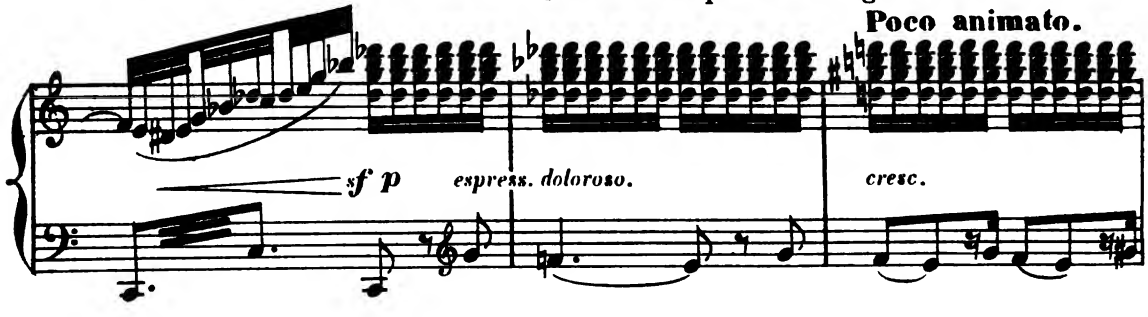
comme inconsciente...

poco rit.

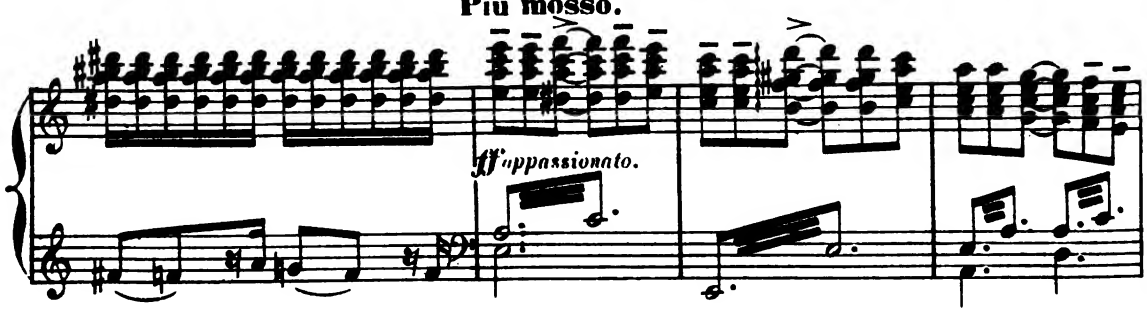
Soudain elle se rappelle son terrible serment.



Elle n'aura pas le courage de le tenir....



c'est impossible.... elle veut fuir... elle se dirige vers la porte de la tente....



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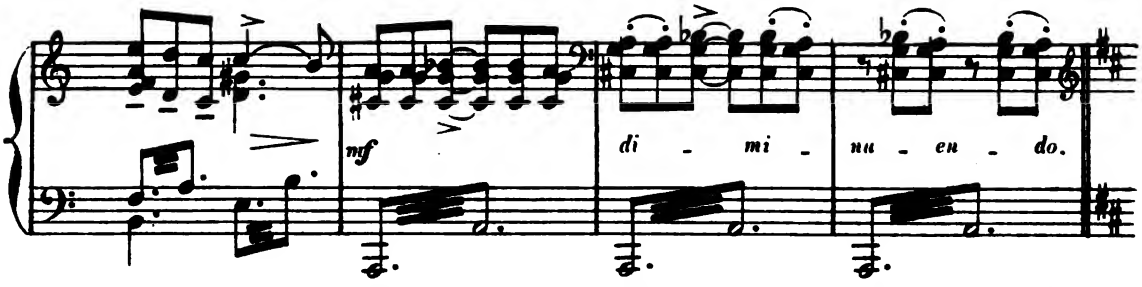
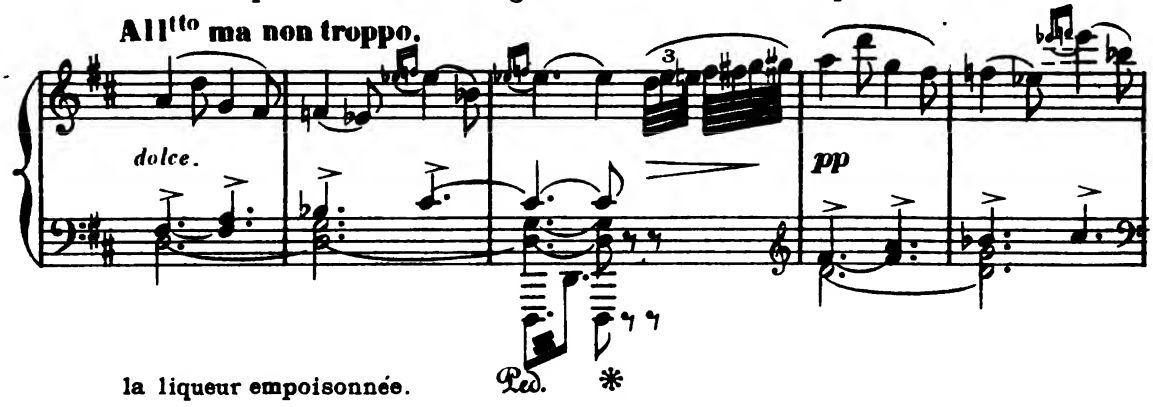
elle se calme...

Poco rall.



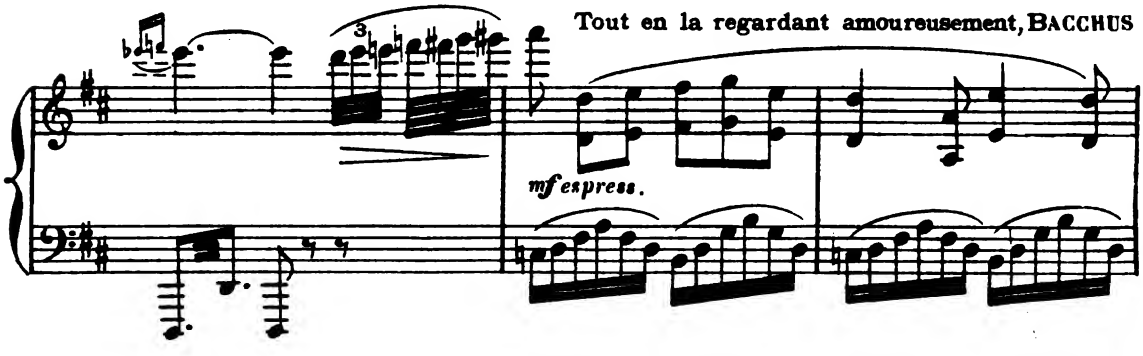
YADMA accomplira sa mission vengeresse — Elle saisit l'amphore et verse lentement

All^tto ma non troppo.

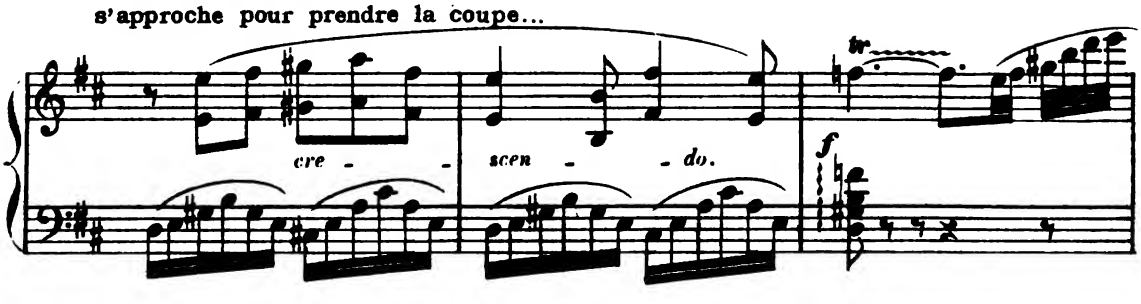


la liqueur empoisonnée.

Tout en la regardant amoureusement, BACCHUS

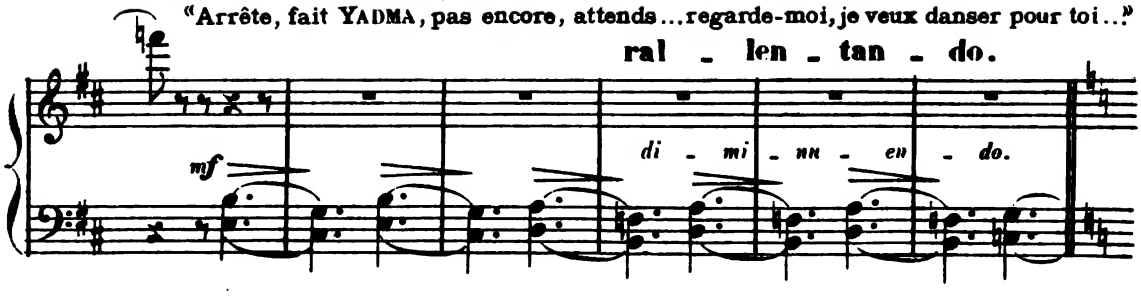


s'approche pour prendre la coupe...



"Arrête, fait YADMA, pas encore, attends...regarde-moi, je veux danser pour toi..."

ral - len - tan - do.



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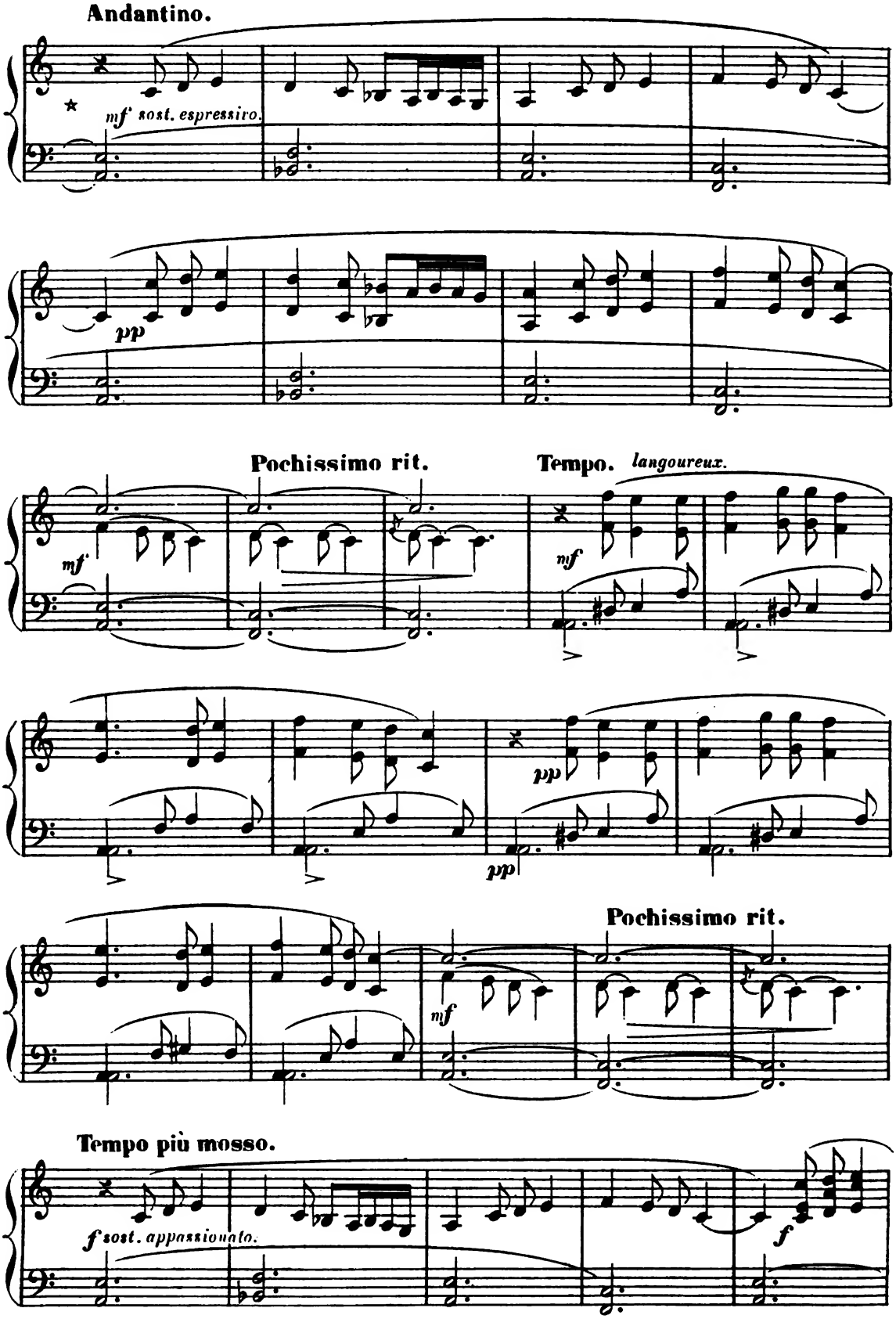
Nº 1.

LA SENNAK.

DANSE.

Andantino.



★ *thème indien.*

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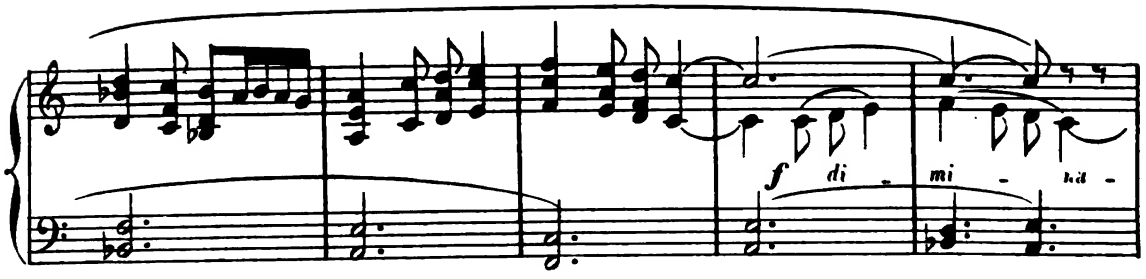
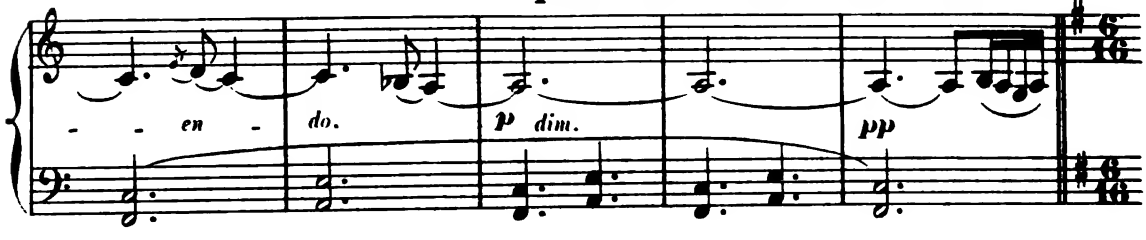


poco ral - len - tan - do.

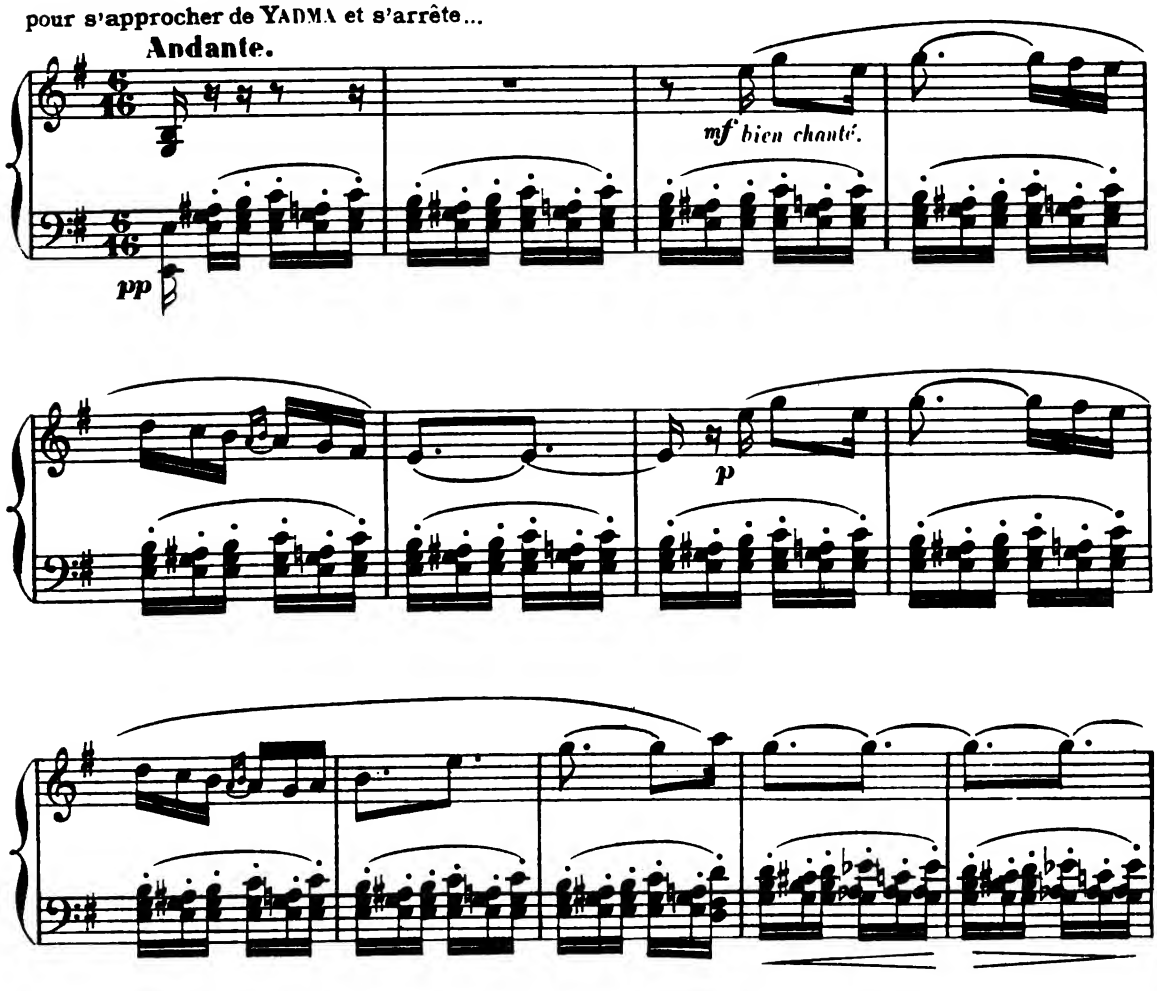


Nº 2.

LE MAGOUDI.

BACCHUS charmé fait un mouvement pour s'approcher de YADMA et s'arrête...

Andante.



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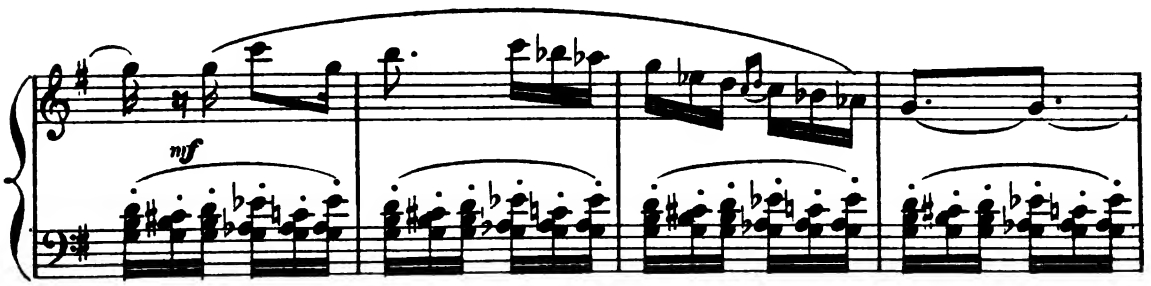
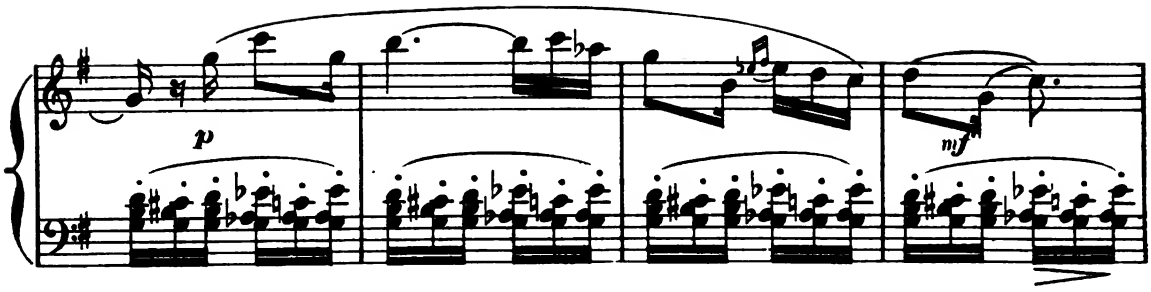
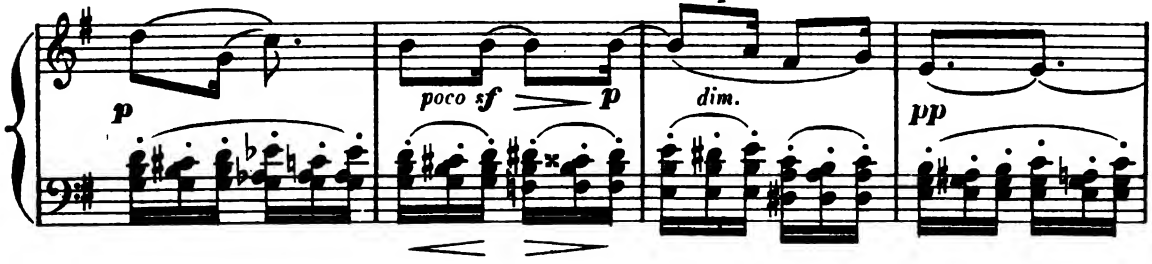
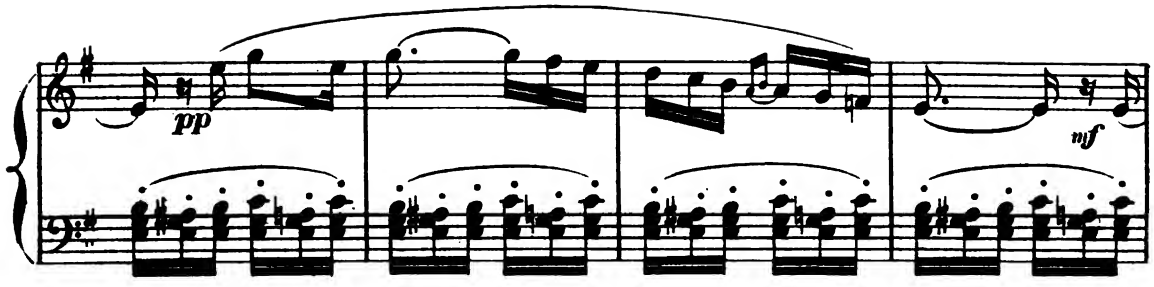


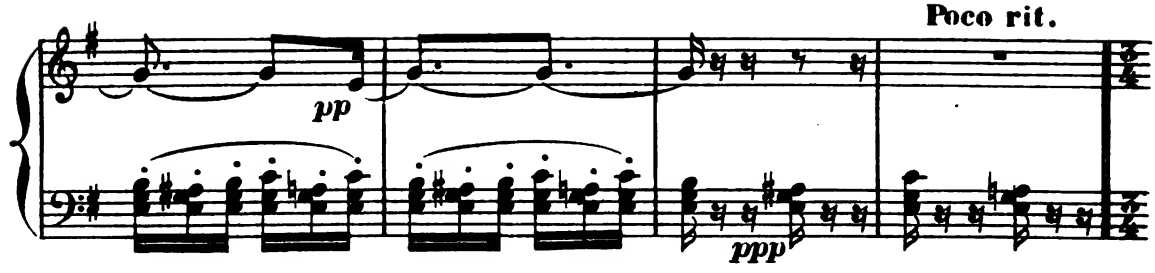


Poco rit. Tempo.





Poco rit.



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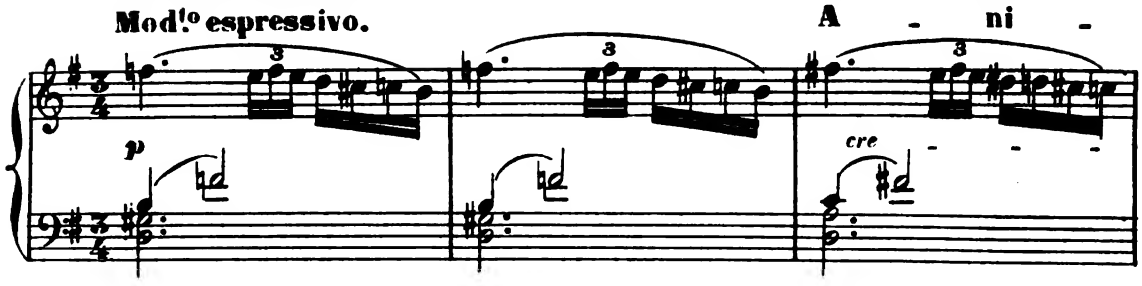
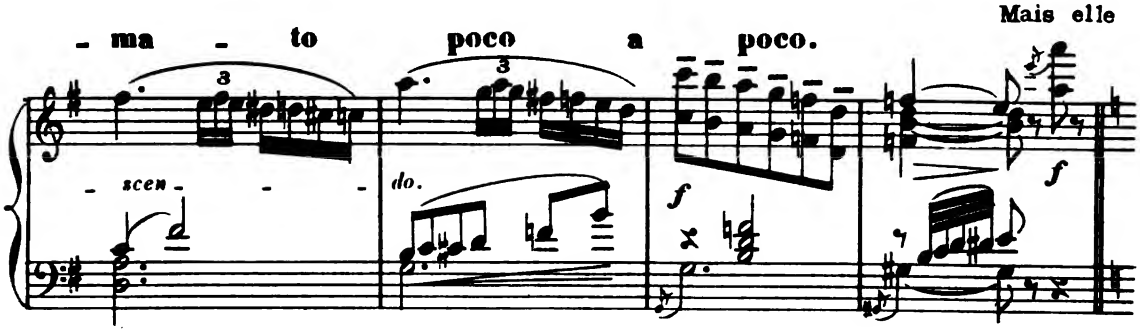
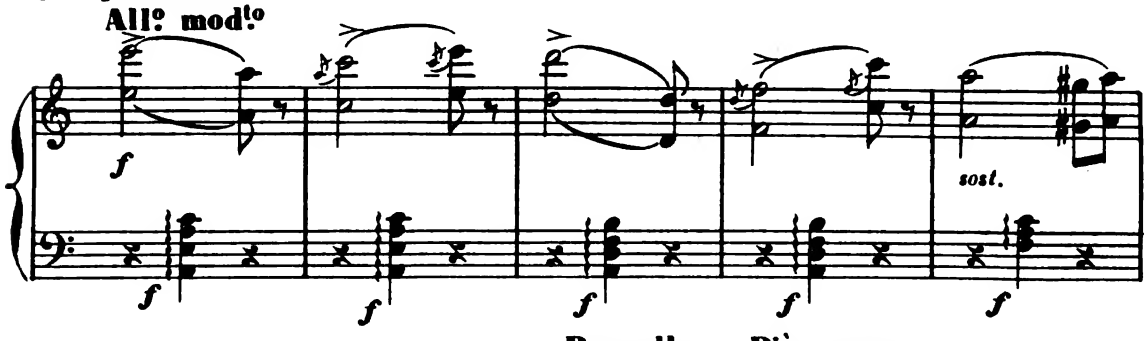
De plus en plus épris BACCHUS s'approche de YADMA, il veut lui parler...

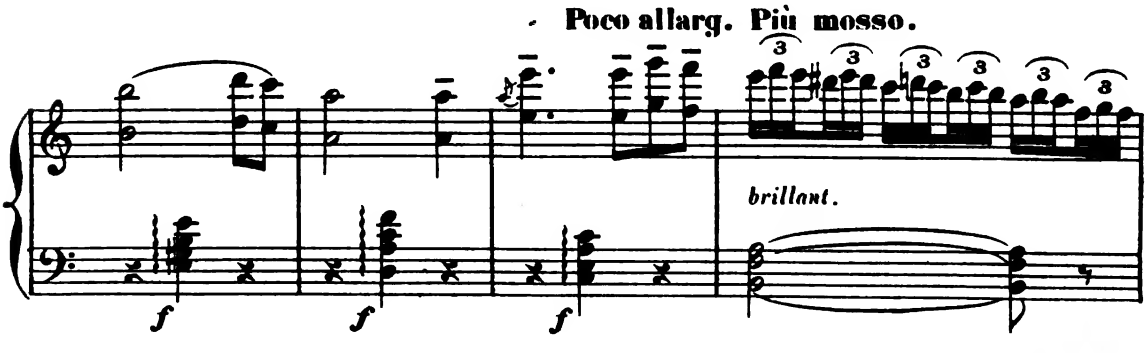


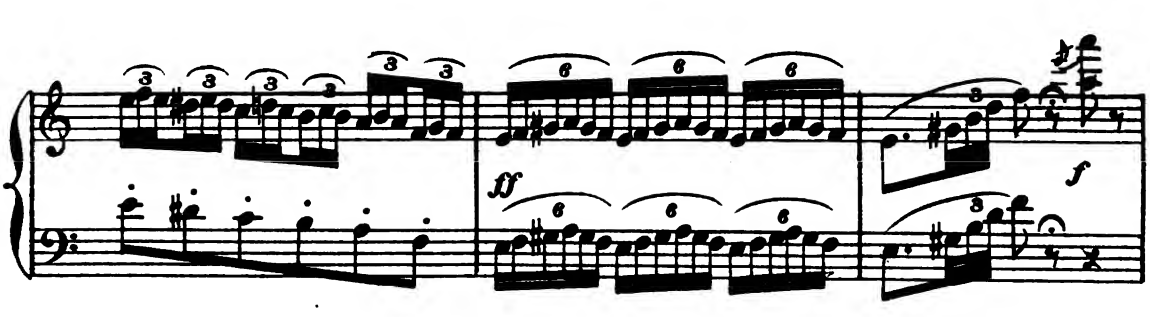


danse encore et d'une manière plus provocante.

Nº 3.
LA TCHÉGA.







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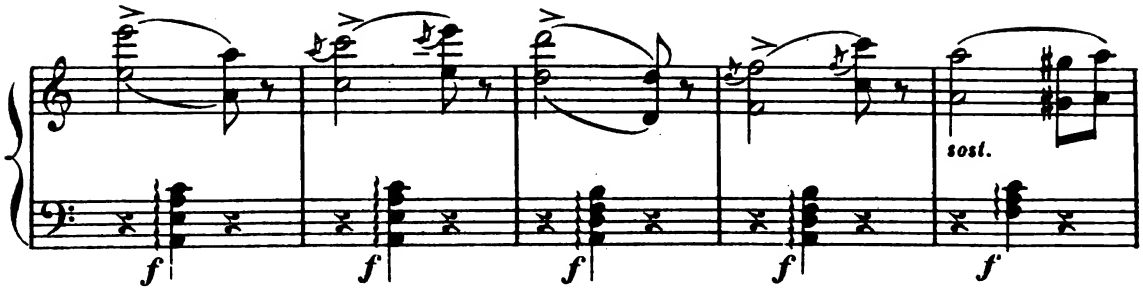
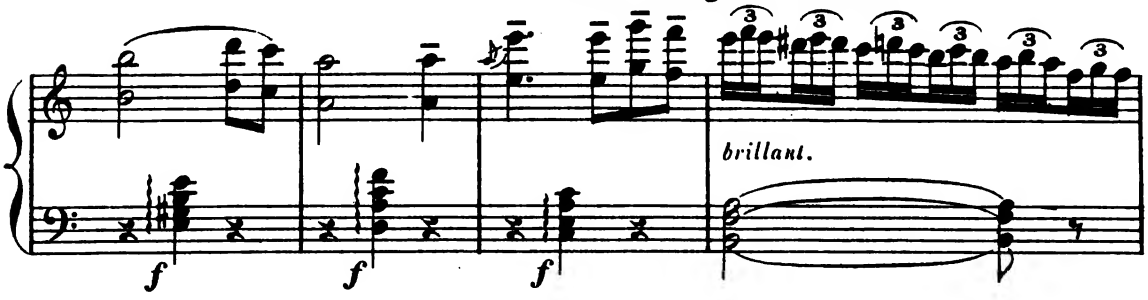
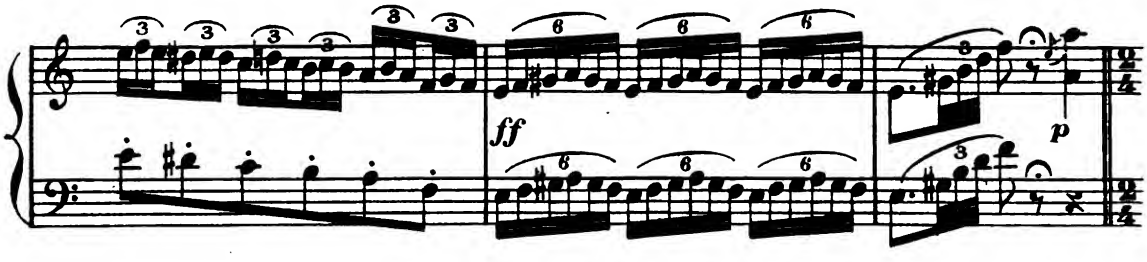
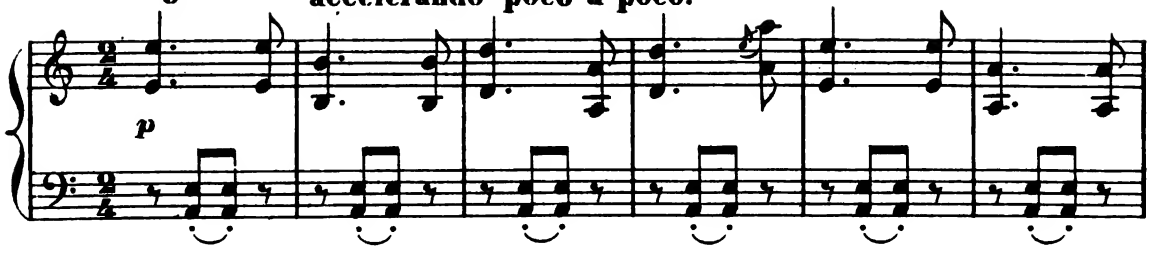


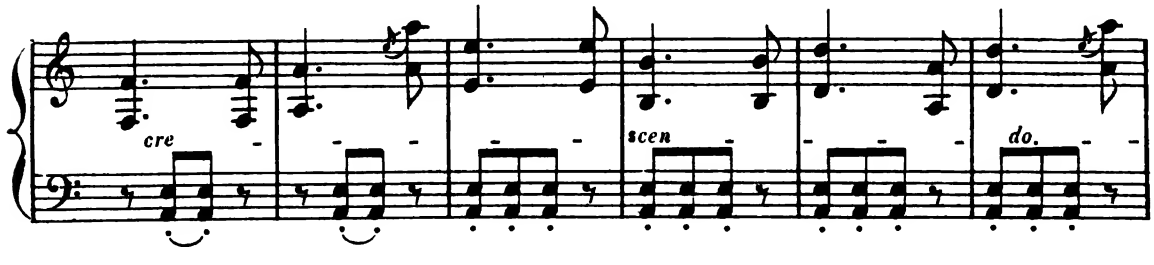
Poco allarg. Più mosso.





Allegretto. accelerando poco a poco.





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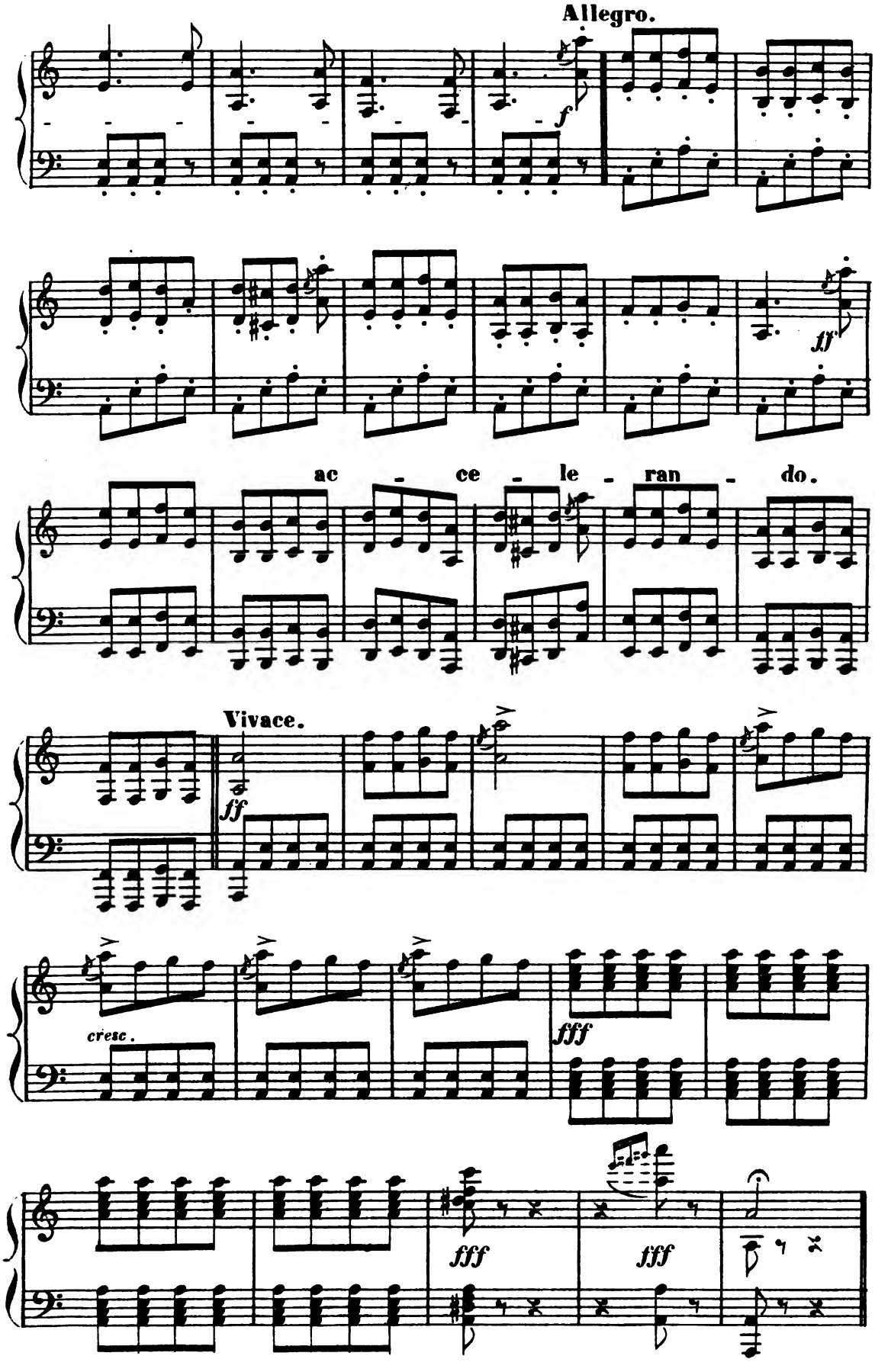

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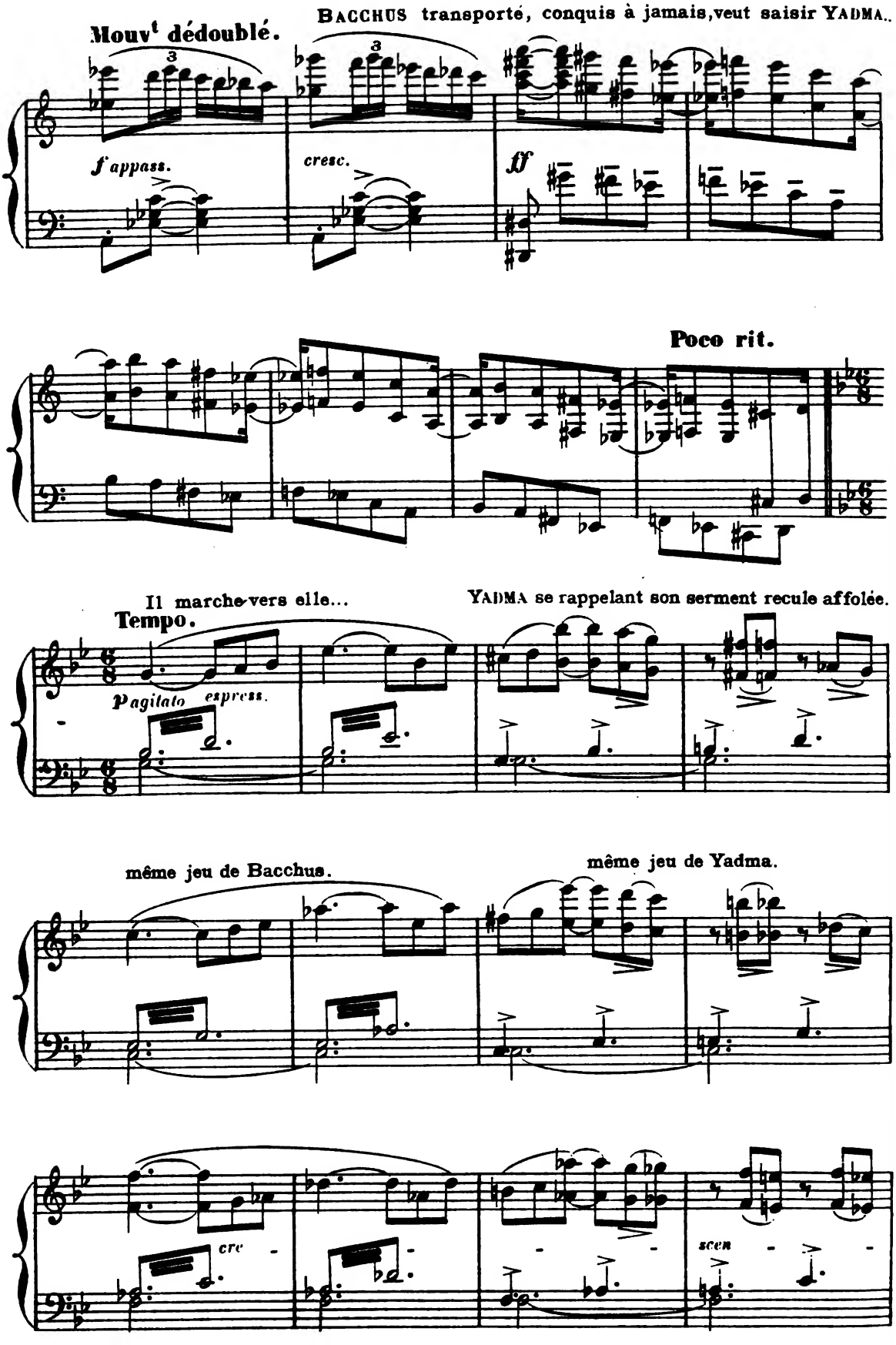

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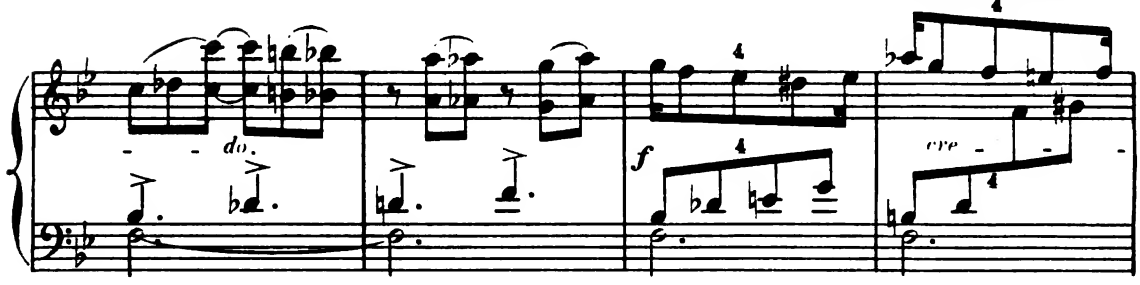
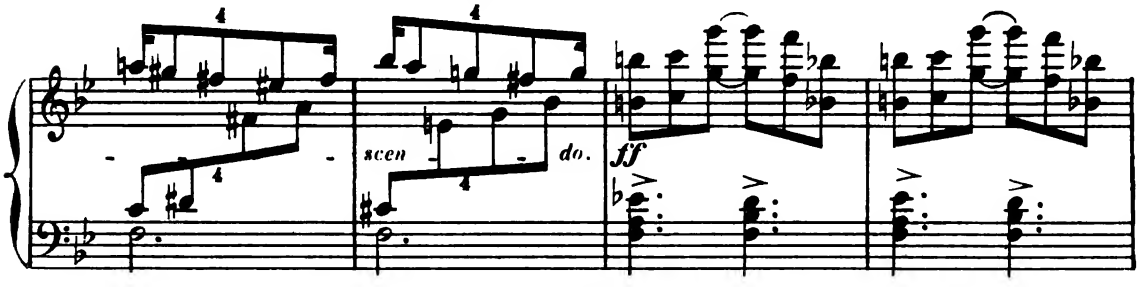
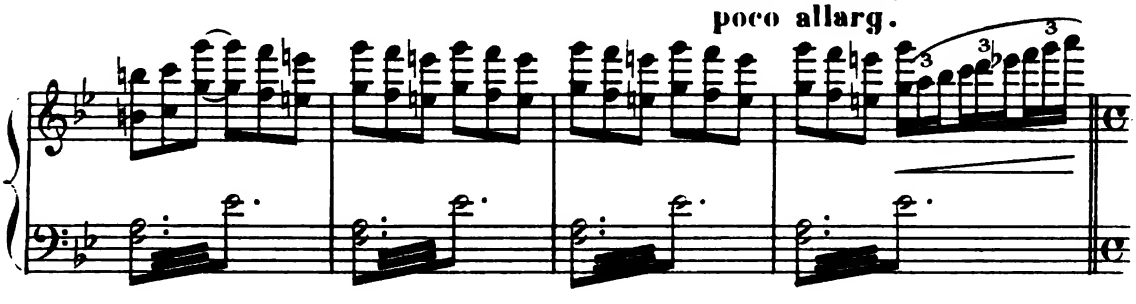
BACCHUS en poursuivant YADMA se



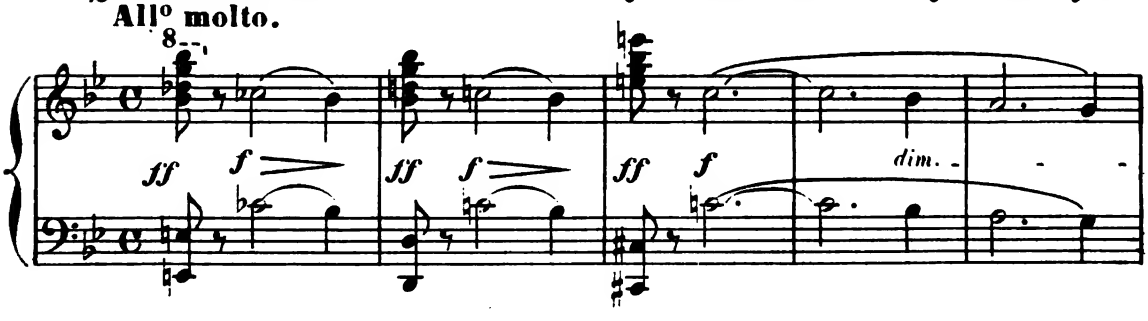
trouve près de la coupe. Il s'en empare. « Je veux boire à ta beauté » s'écrie-t-il.



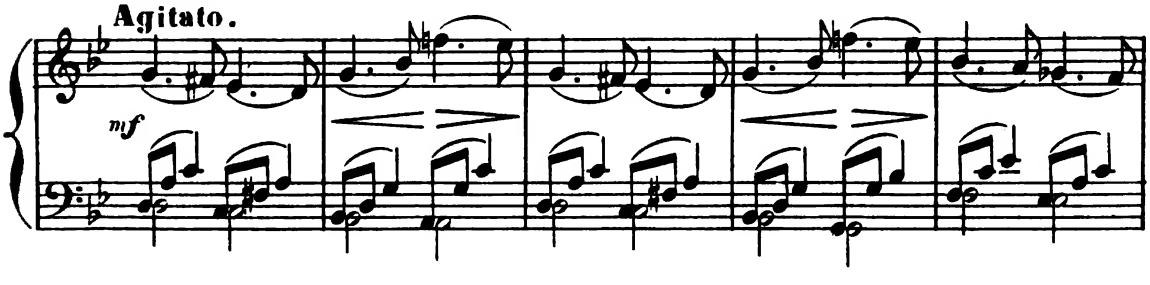
Il porte la coupe à ses lèvres. YADMA s'élance, la lui arrache et la jette au loin.



« Que fais-tu? s'écrie BACCHUS interdit — Je voulais t'immoler! Je l'avais juré!



Mais je t'aime! — Toi, m'immoler! — Oui! et après me frapper!



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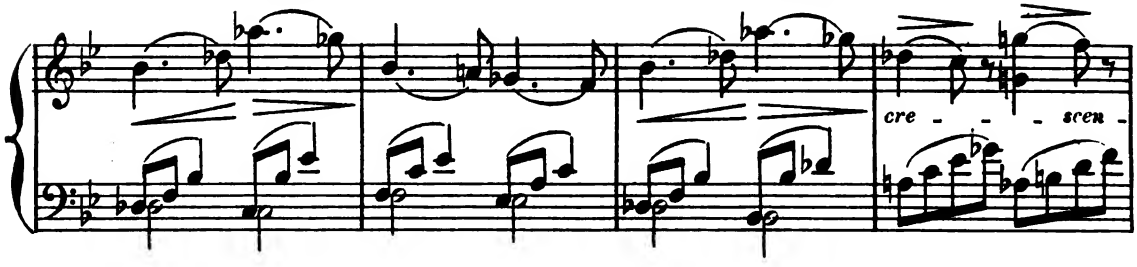
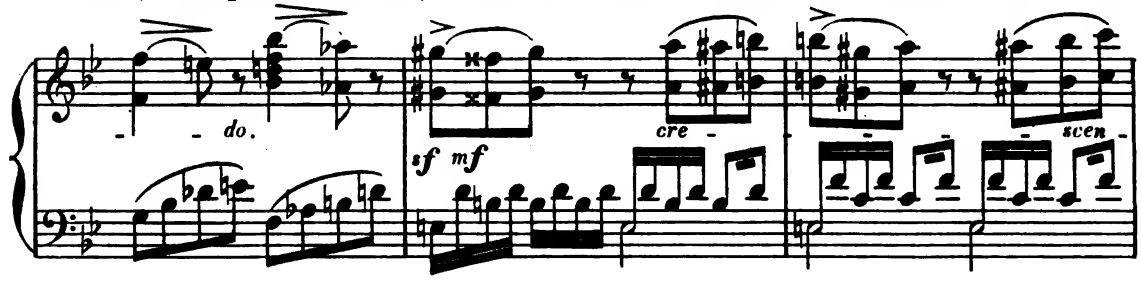
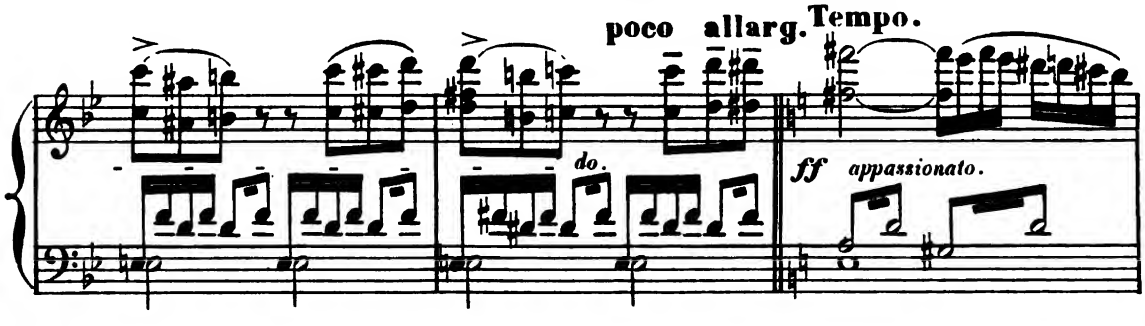
Je t'appartiens, décide de mon sort... j'attends la mort!» A cet



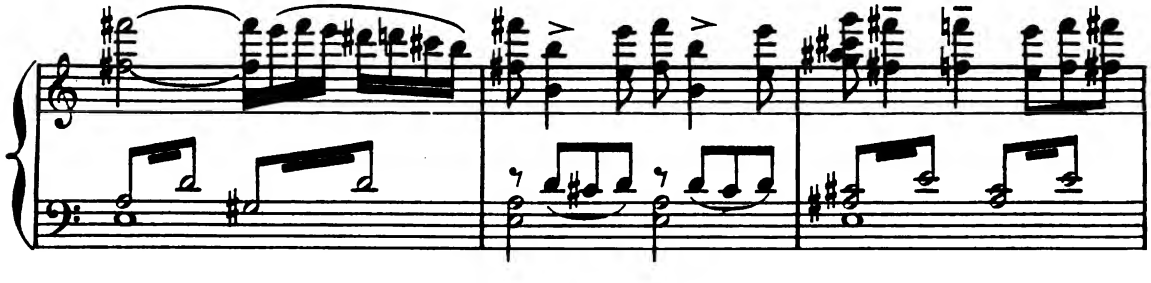
aveu, transporté d'amour, BACCHUS relève YADMA et l'attire sur son

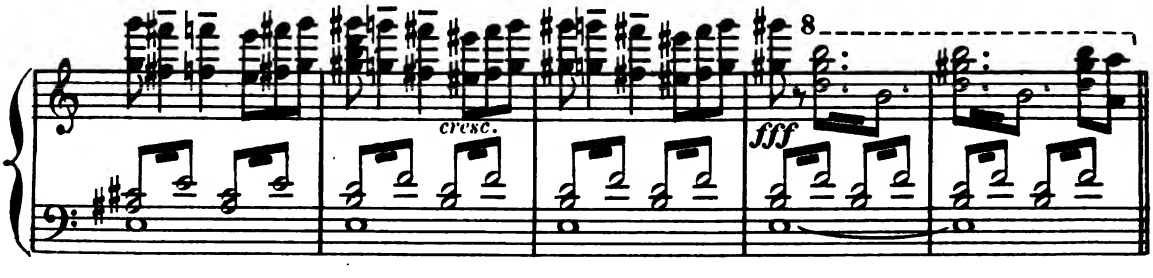


cœur. « Viens, YADMA! J'ai tout compris!... Je t'aime!.. Jurons - nous



un éternel amour!»





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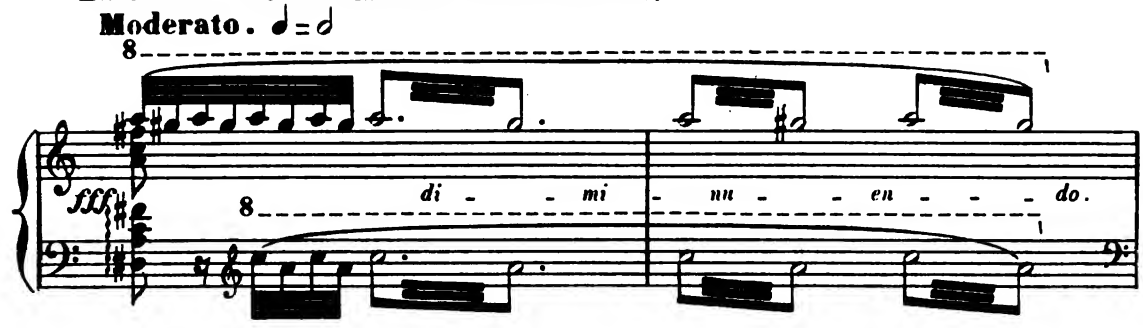
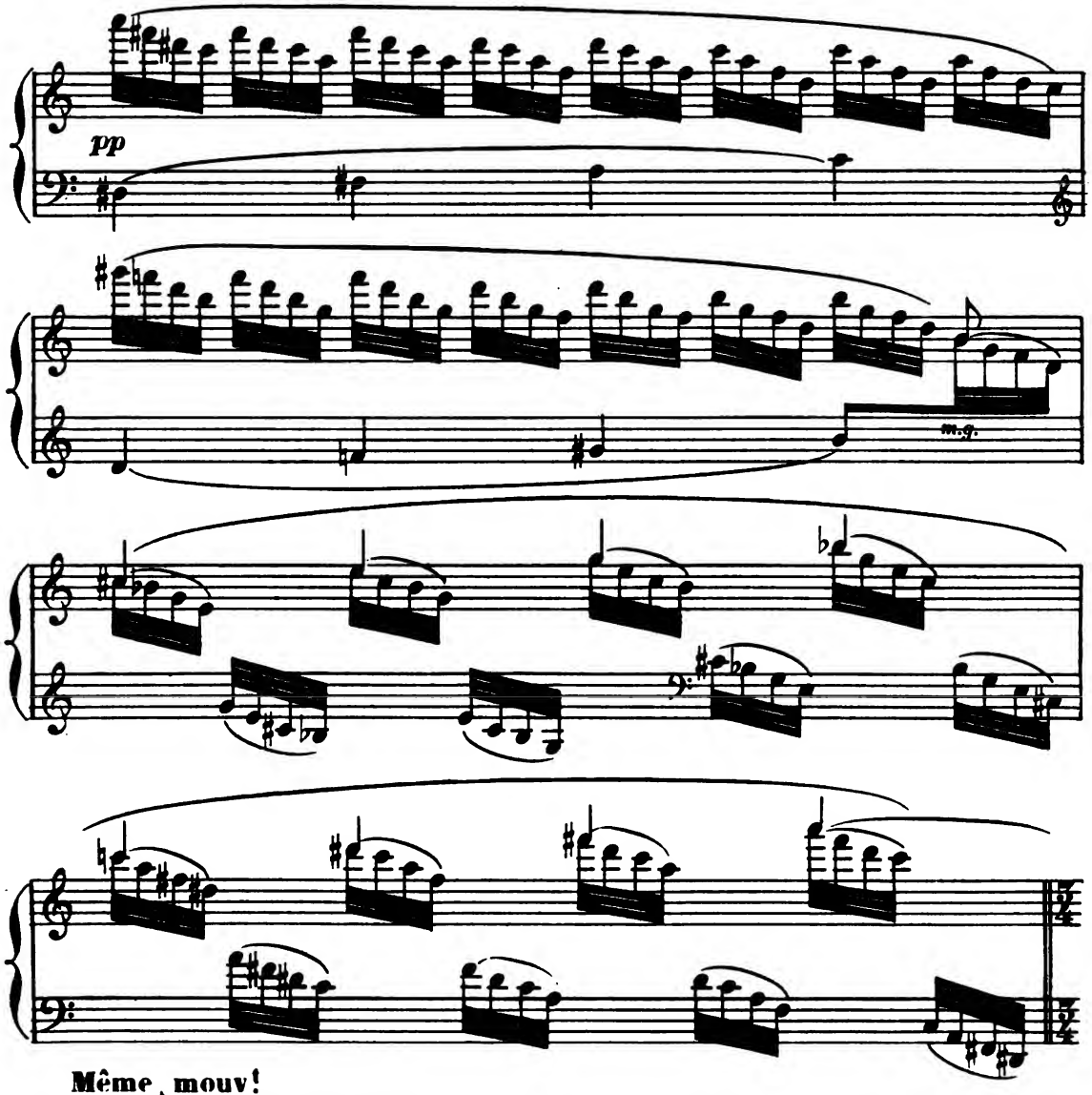
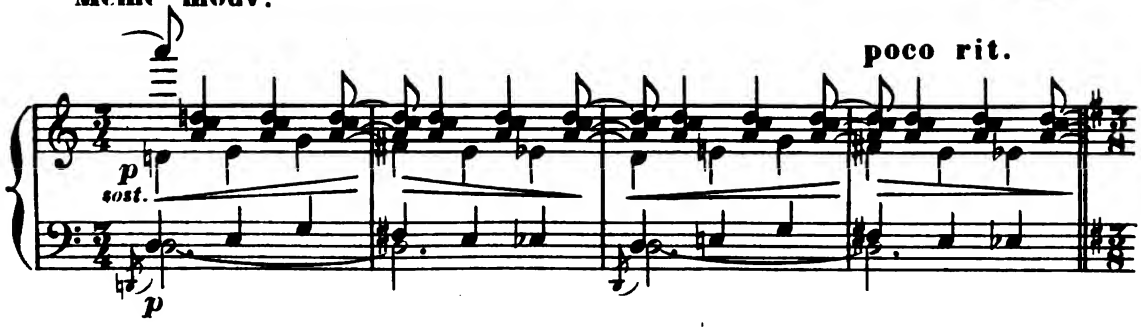
BACCHUS et YADMA s'enlacent amoureusement.



Les BACCHANTES, les BASSARIDES et les MÉNADES entrent.



Même mouv!



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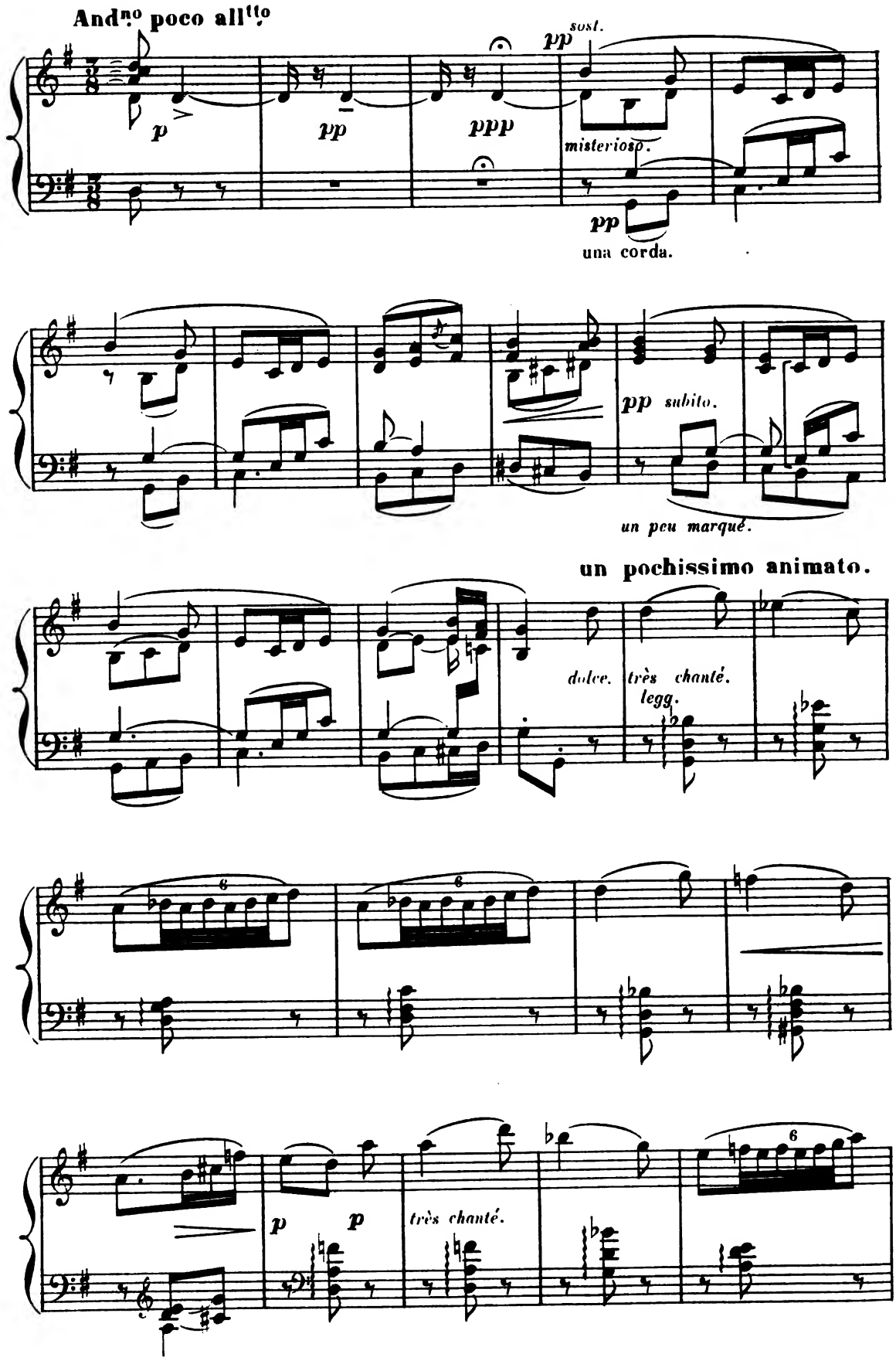
DANSE LENTE.



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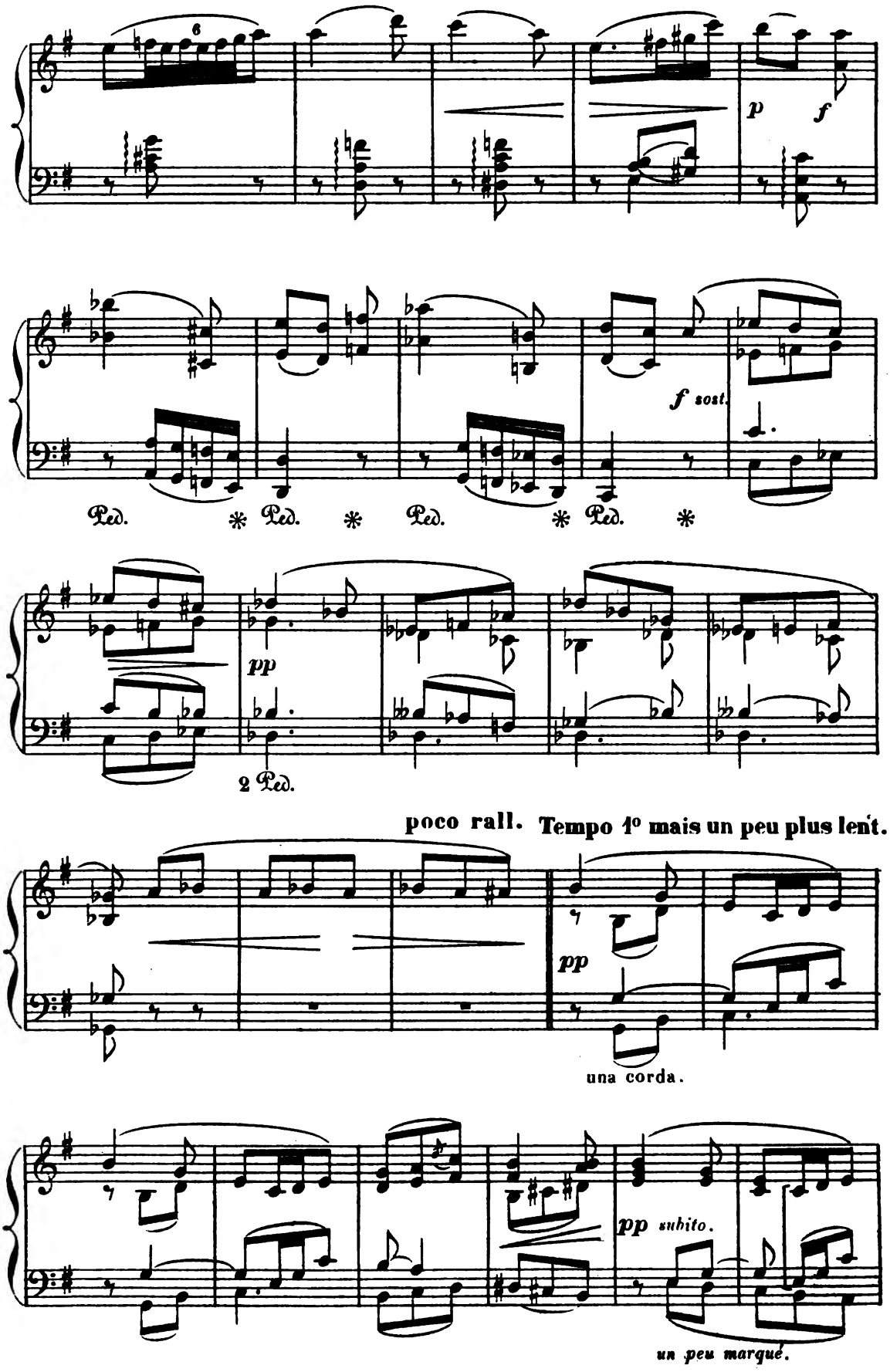

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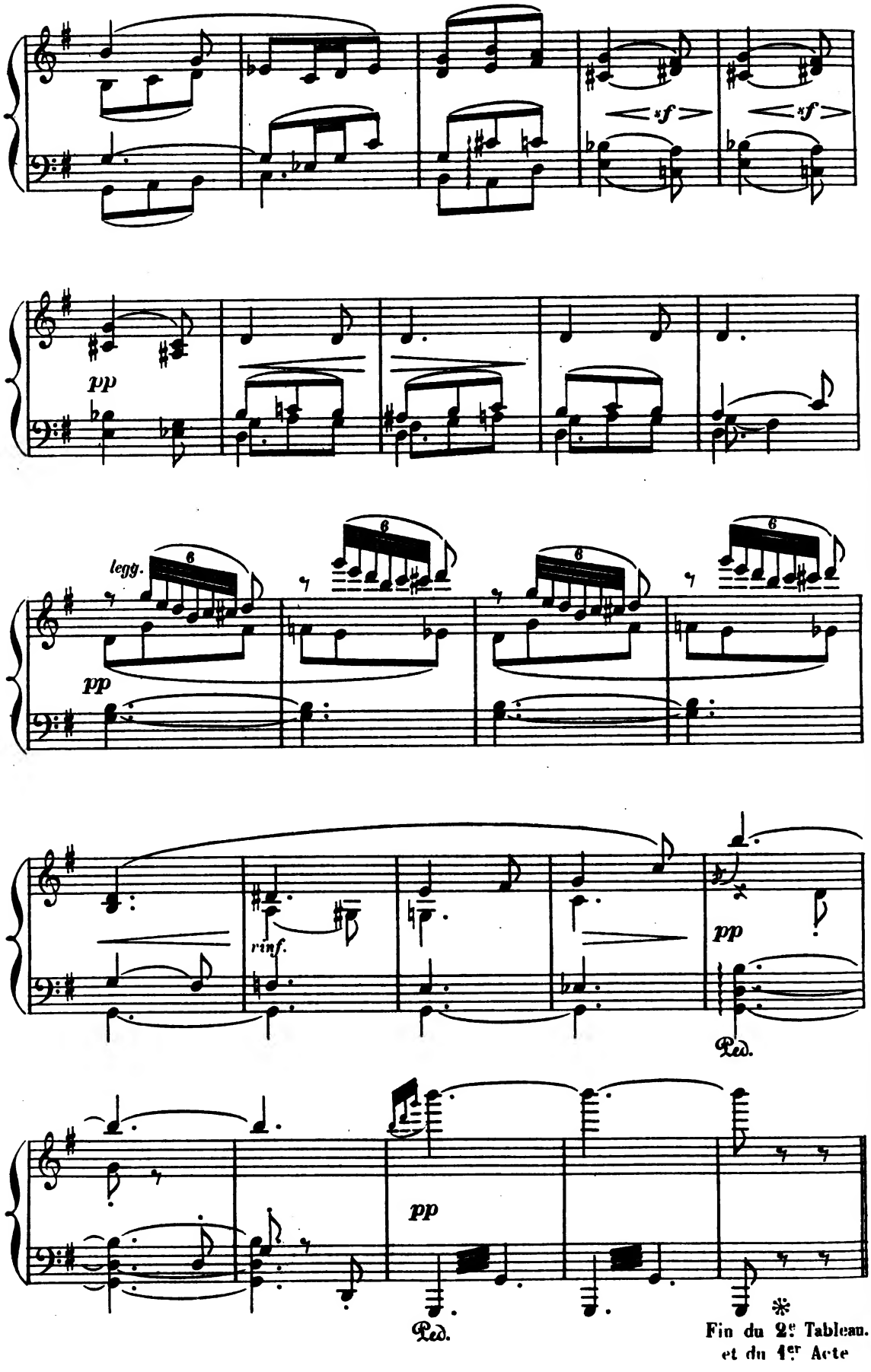

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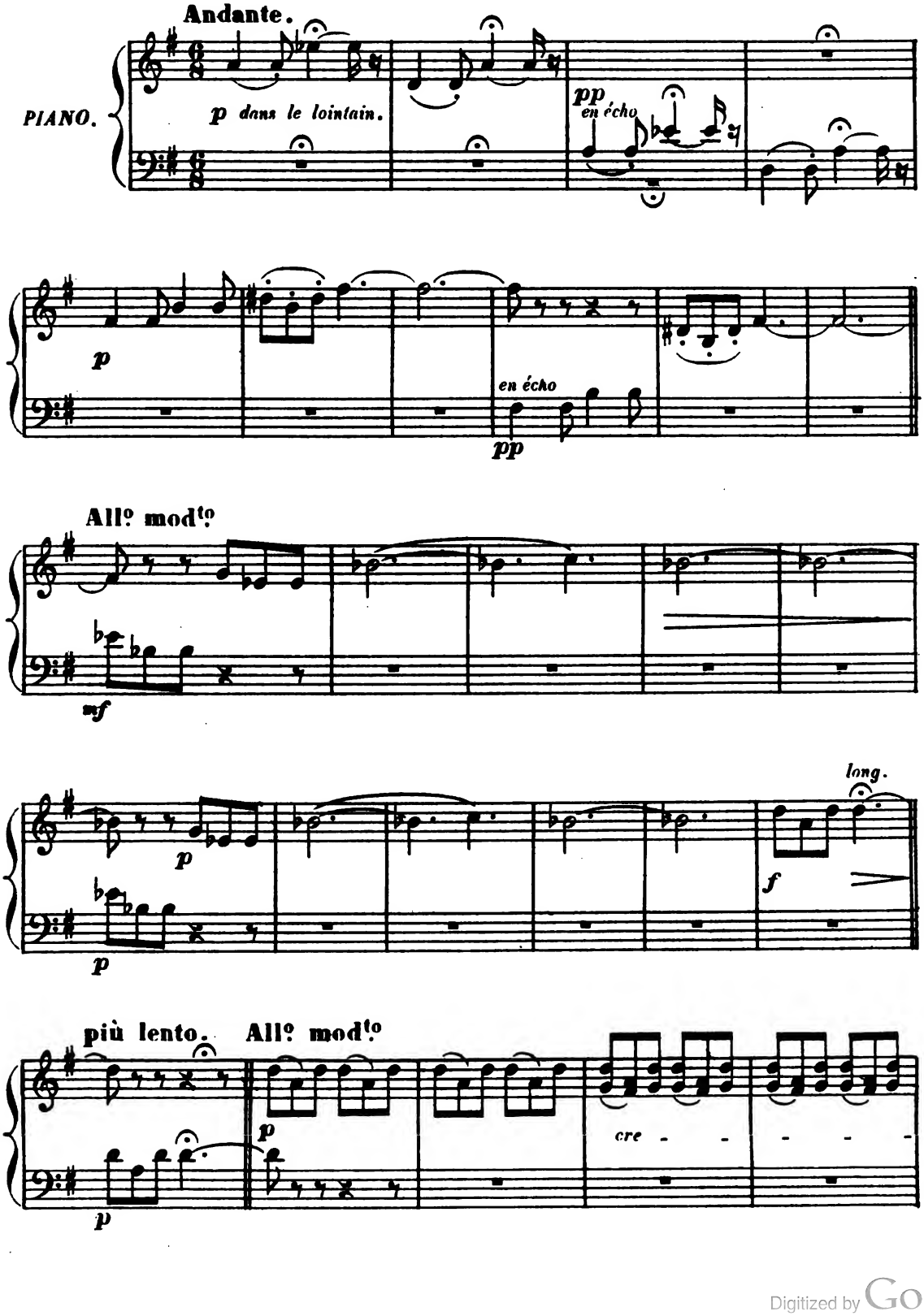
ACTE II.

3e Tableau.

Intérieur du camp de BACCHUS — *Immense paysage à la luxuriante végétation. Au loin, les cimes neigeuses de l'Himalaya — C'est le lever du jour. Réveil des cohortes de* BACCHUS. *A droite, entrée de la tente de* BACCHUS — *A gauche,* DARSATHA *et les Princes sont gardés par des soldats.*



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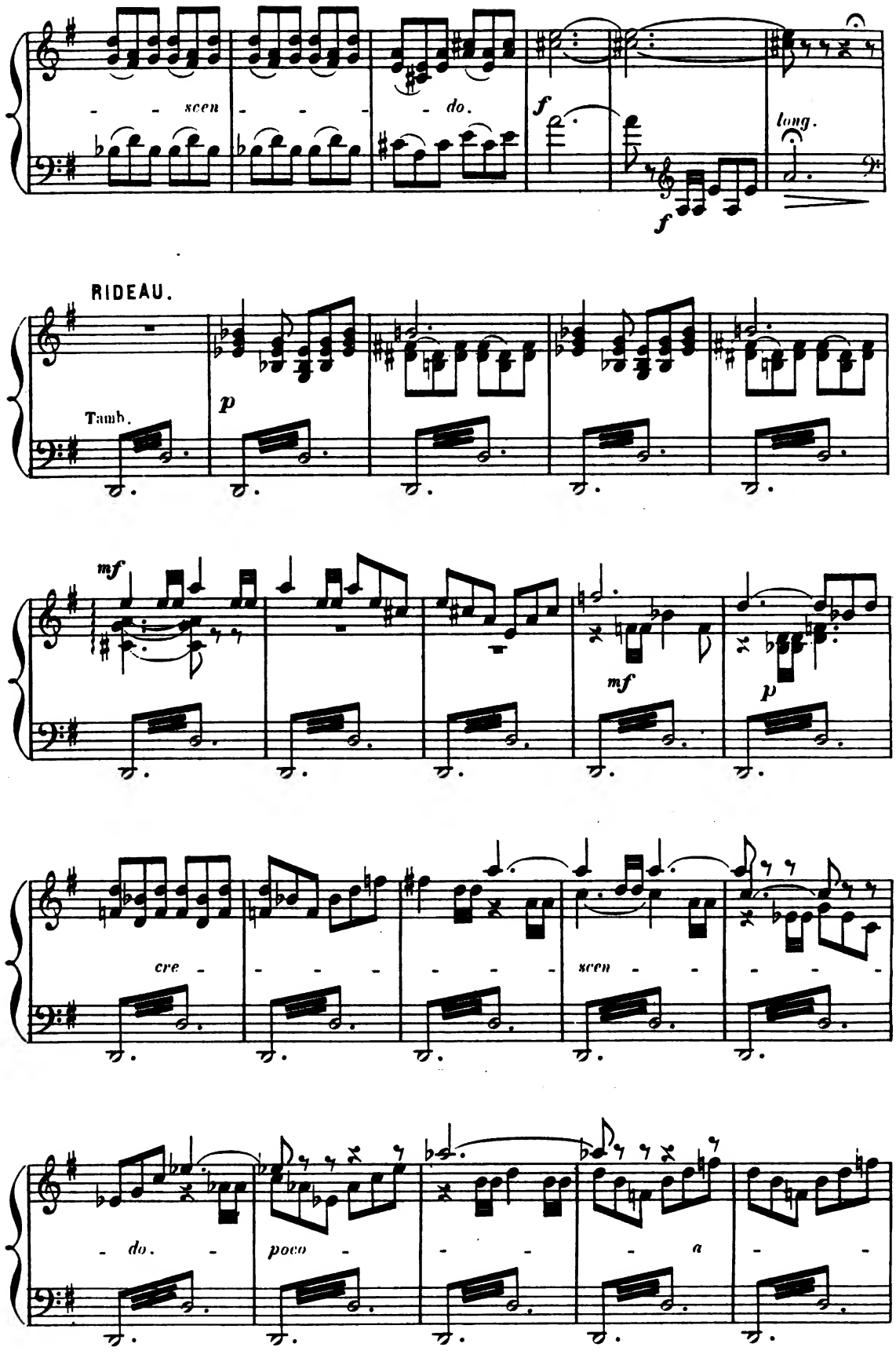

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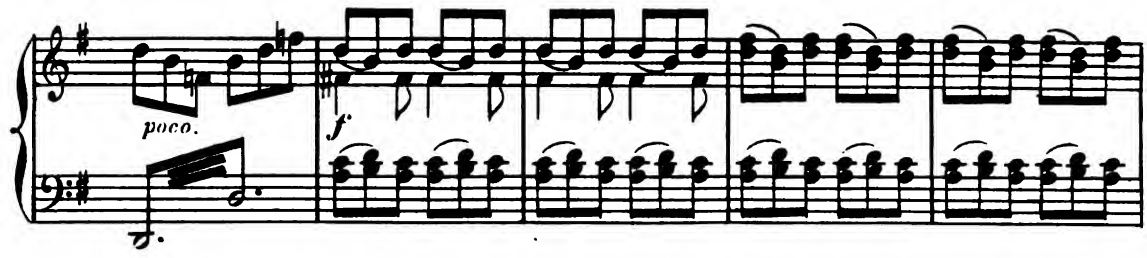
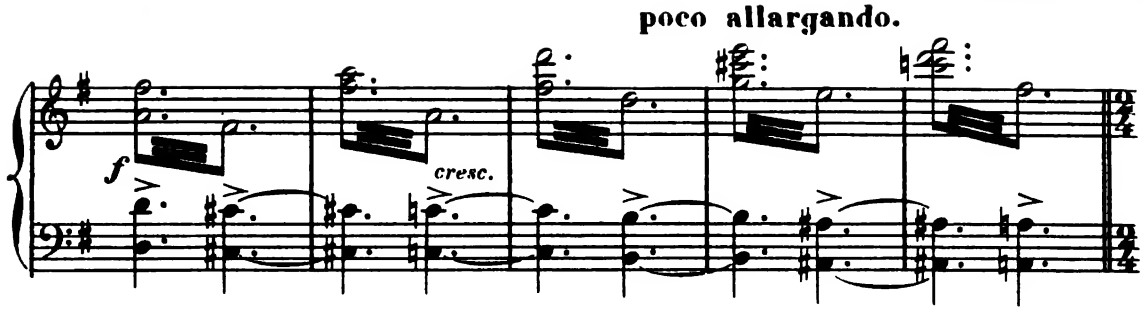
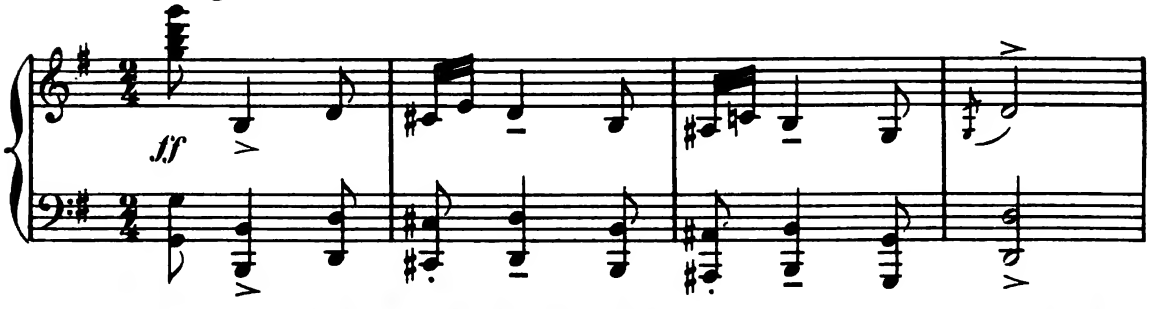


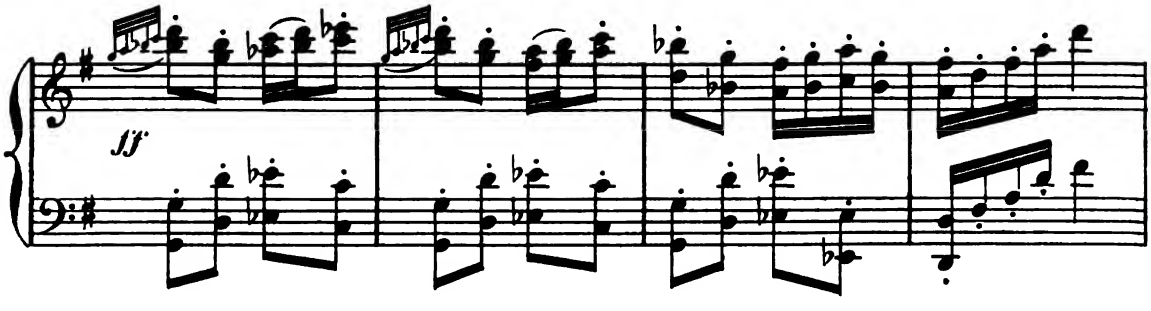


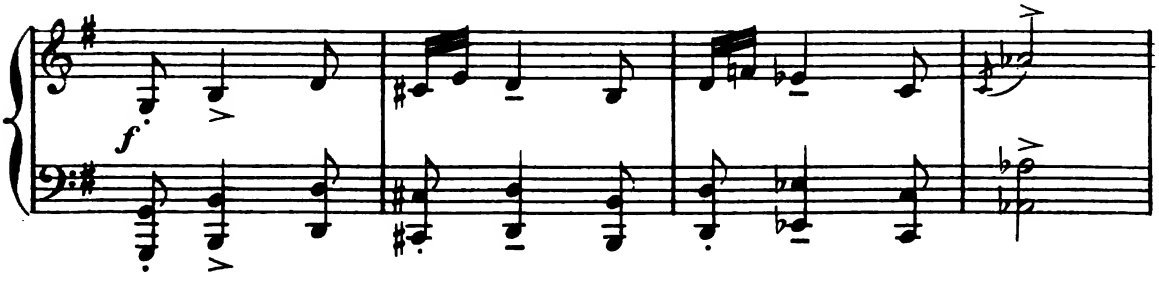
SCÈNE I.

PAS DES CURÊTES.

All? vigoroso.







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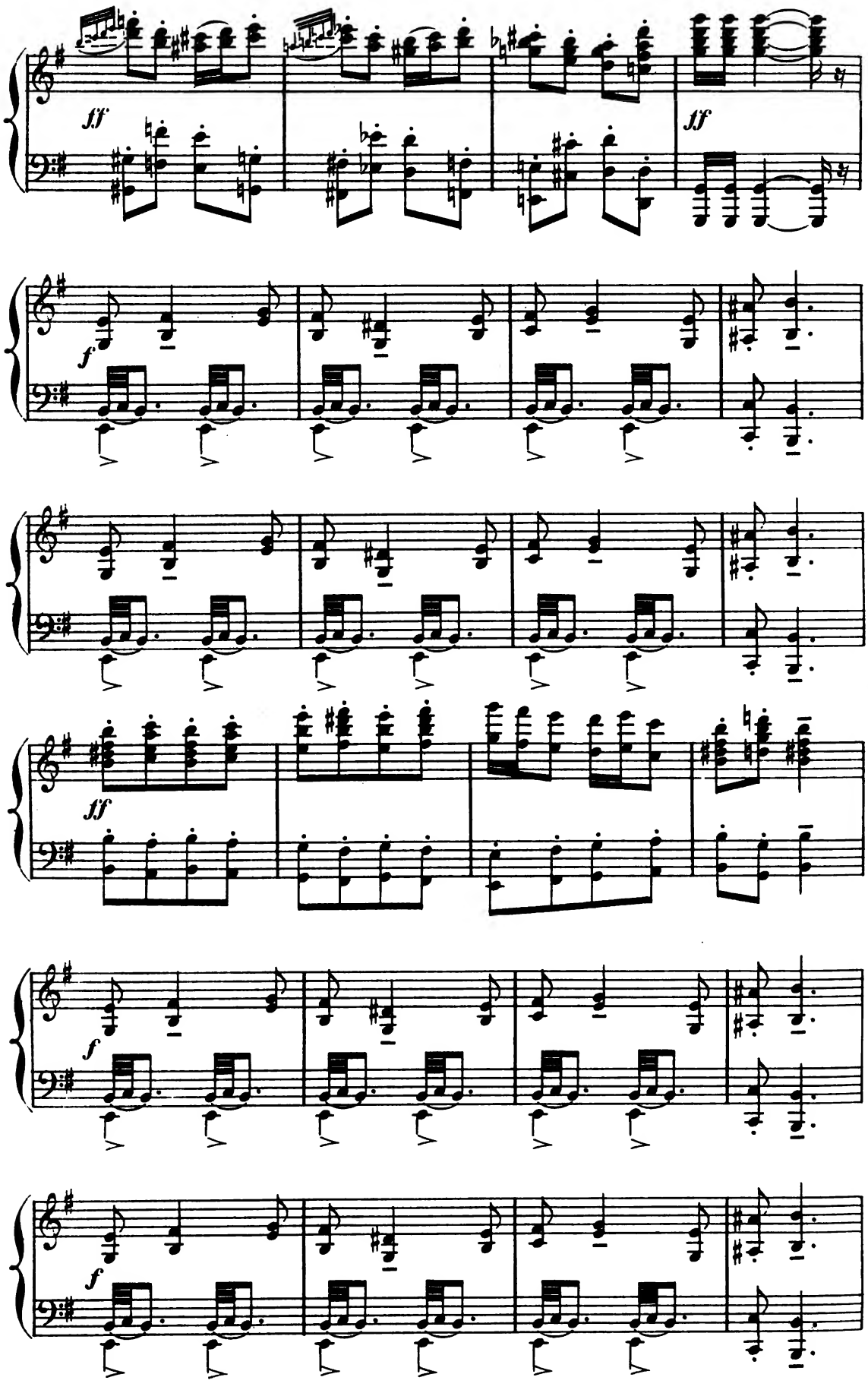

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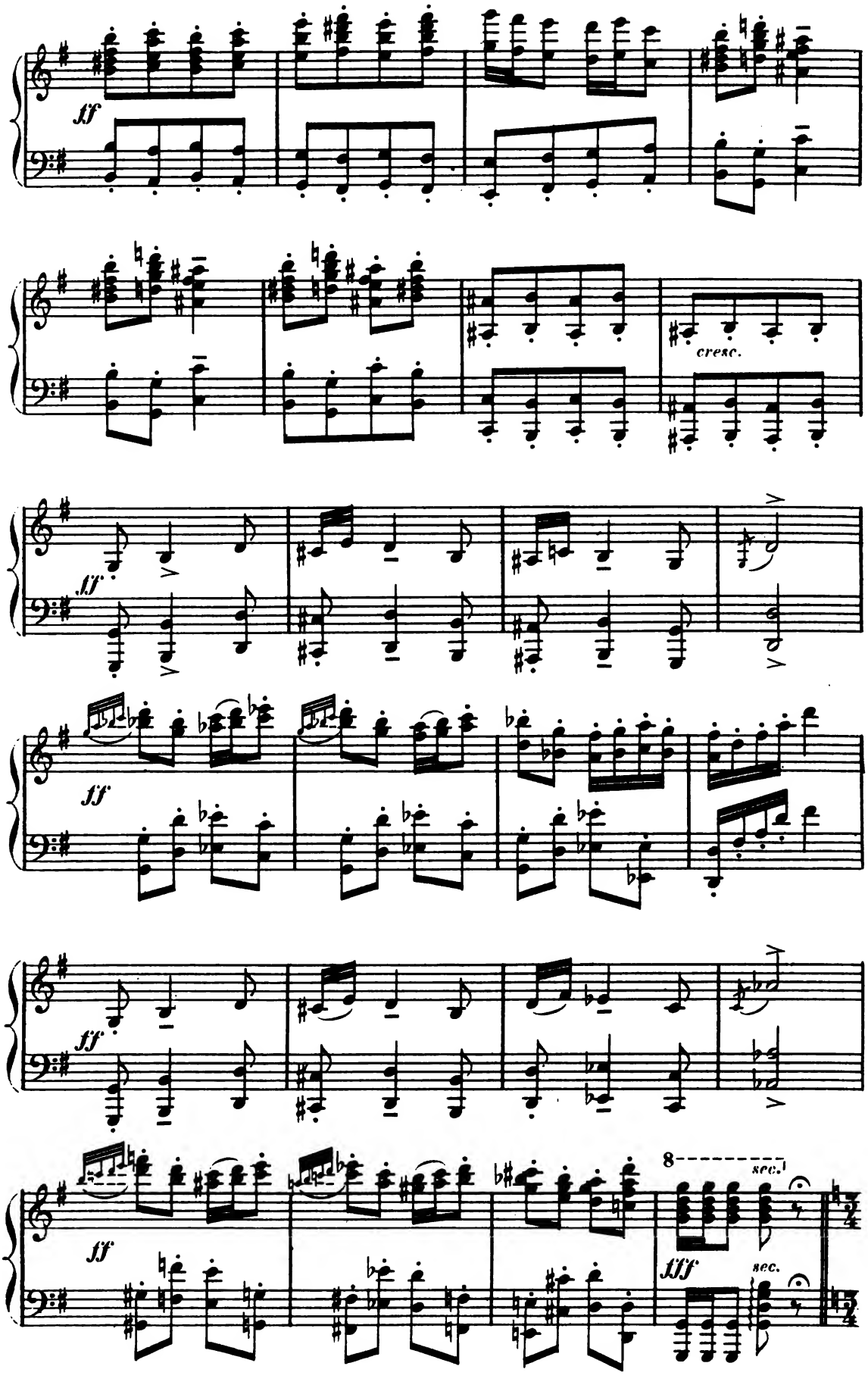

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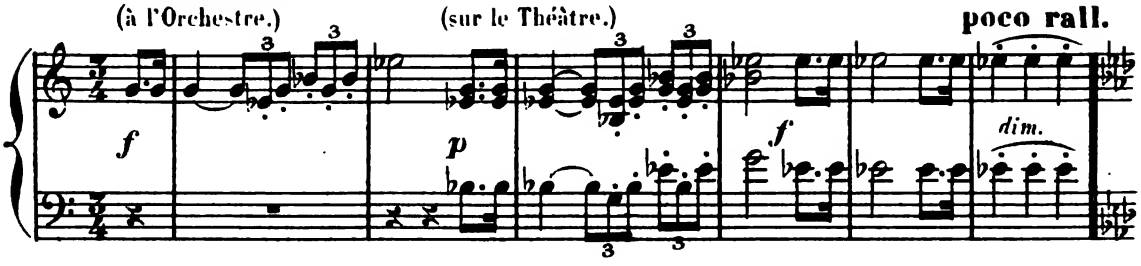
SCÈNE II.

BACCHUS et SILÈNE puis LE MOUNI-PÉNITENT.

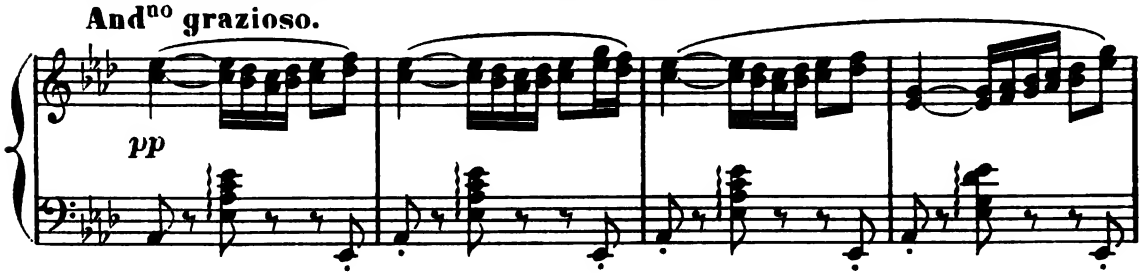
All° moderato.

(à l'Orchestre.) (sur le Théâtre.) **poco rall.**



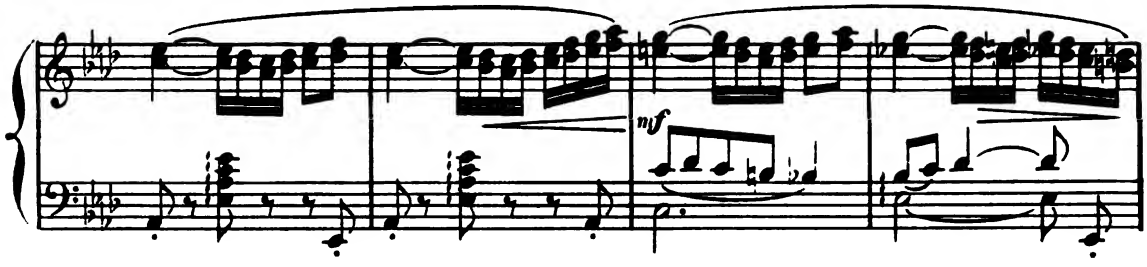
ENTRÉE DE BACCHUS. — BACCHUS paraît s'appuyant sur SILÈNE et sur une bac-

And^no grazioso.

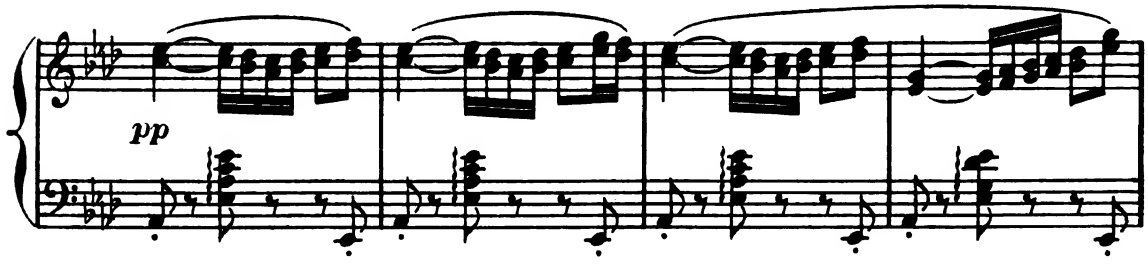


-chante.

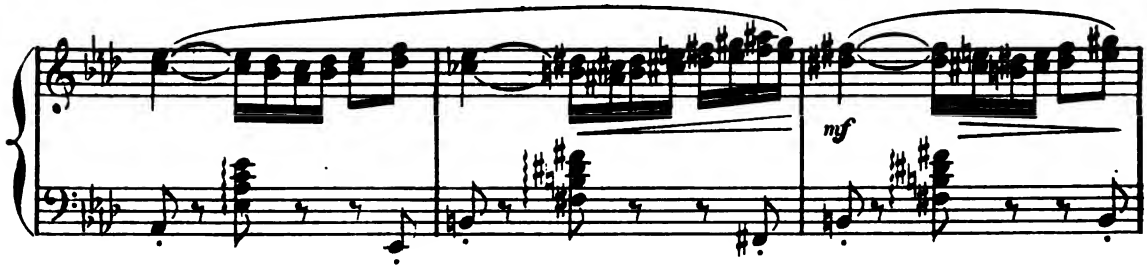
Stupéfaction de DARSATHA en aper-cevant BACCHUS: «Il vit encore!»



Mais l'amour qui emplit le cœur de BACCHUS le dispose au pardon.



Il tend la main à DARSATHA. Il veut tout oublier en ce jour de fête, fête qu'il



H.et

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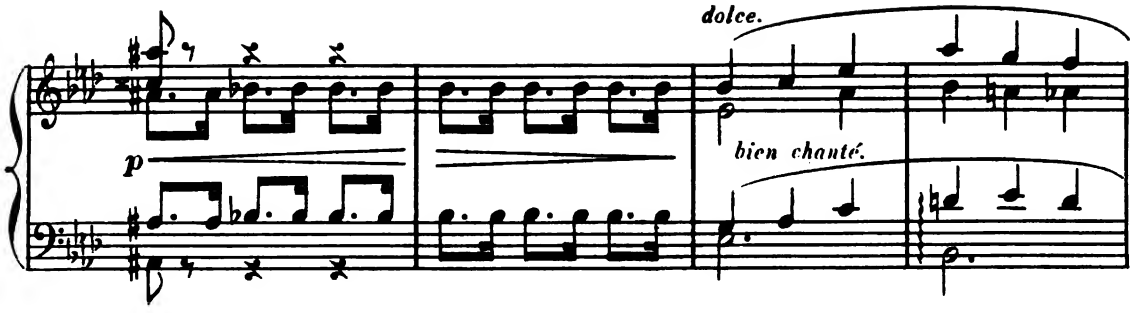
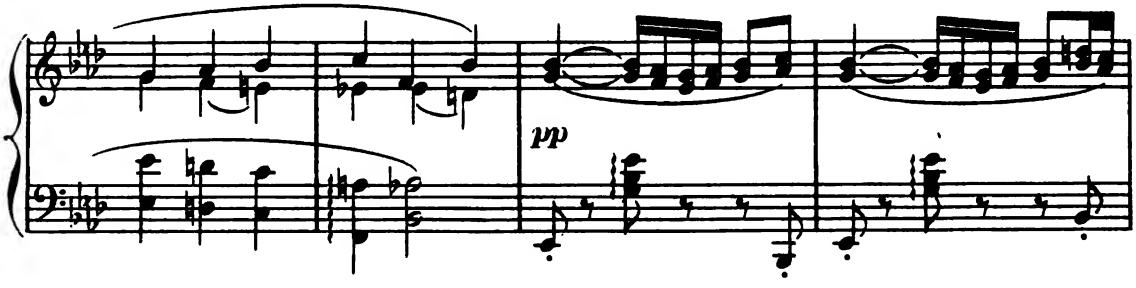
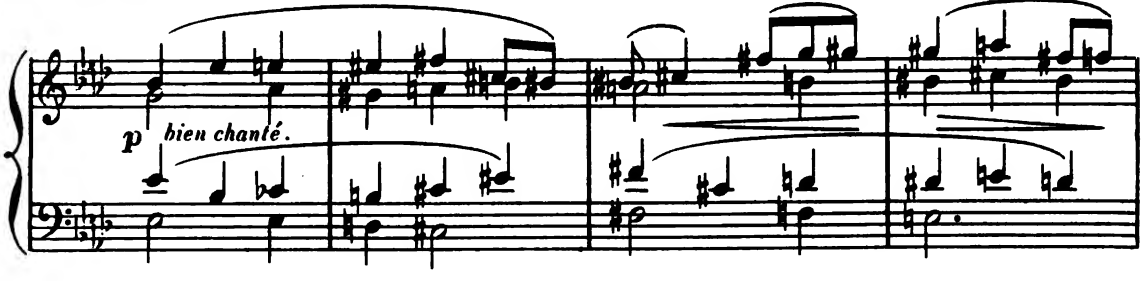
donne en l'honneur de celle qu'il aime.

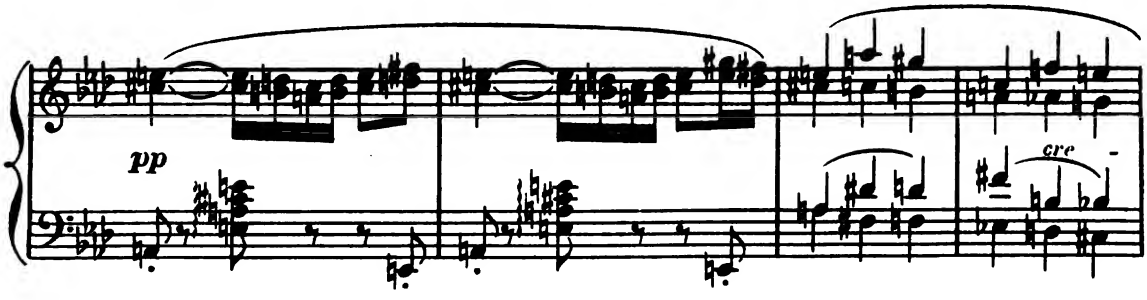


La voici, elle vient dans une somptueuse litière et BACCHUS s'empresse à sa ren-

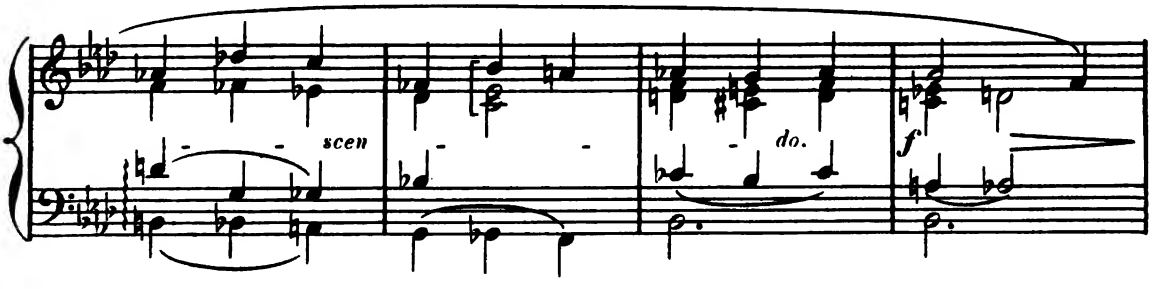


-contre.





Les rideaux de la litière s'écartent.



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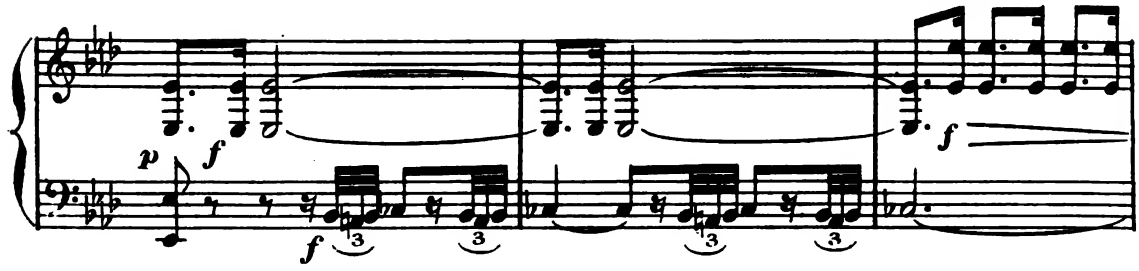
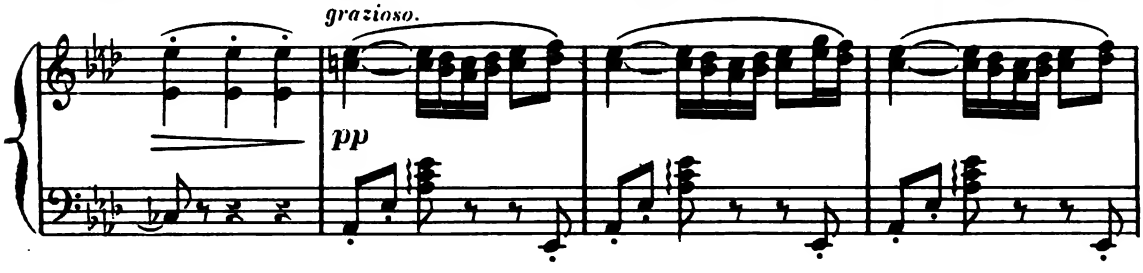
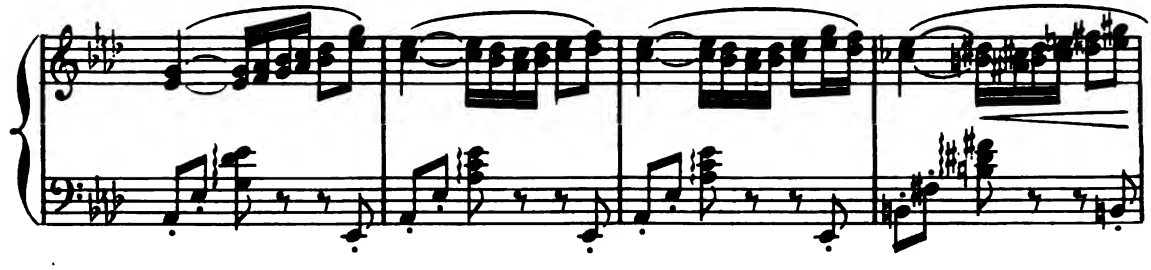
DARSATHA reconnaît YADMA: «Malédiction!» Et il n'a pas d'arme pour frapper la parjure!



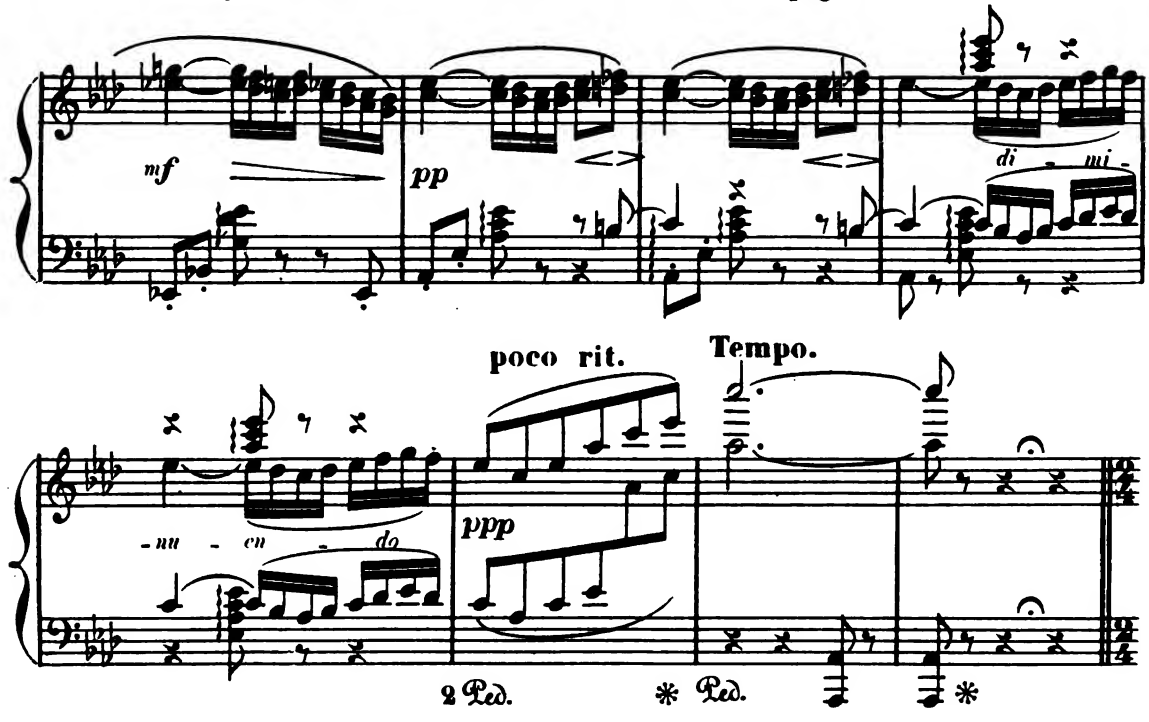
Mais le MOUNI-PÉNITENT l'arrête: «Ne désespère pas, les Dieux sont pour nous.»



BACCHUS et YADMA s'avancent vers le trône et DARSATHA



s'incline hypocritement devant le jeune dieu et sa compagne.



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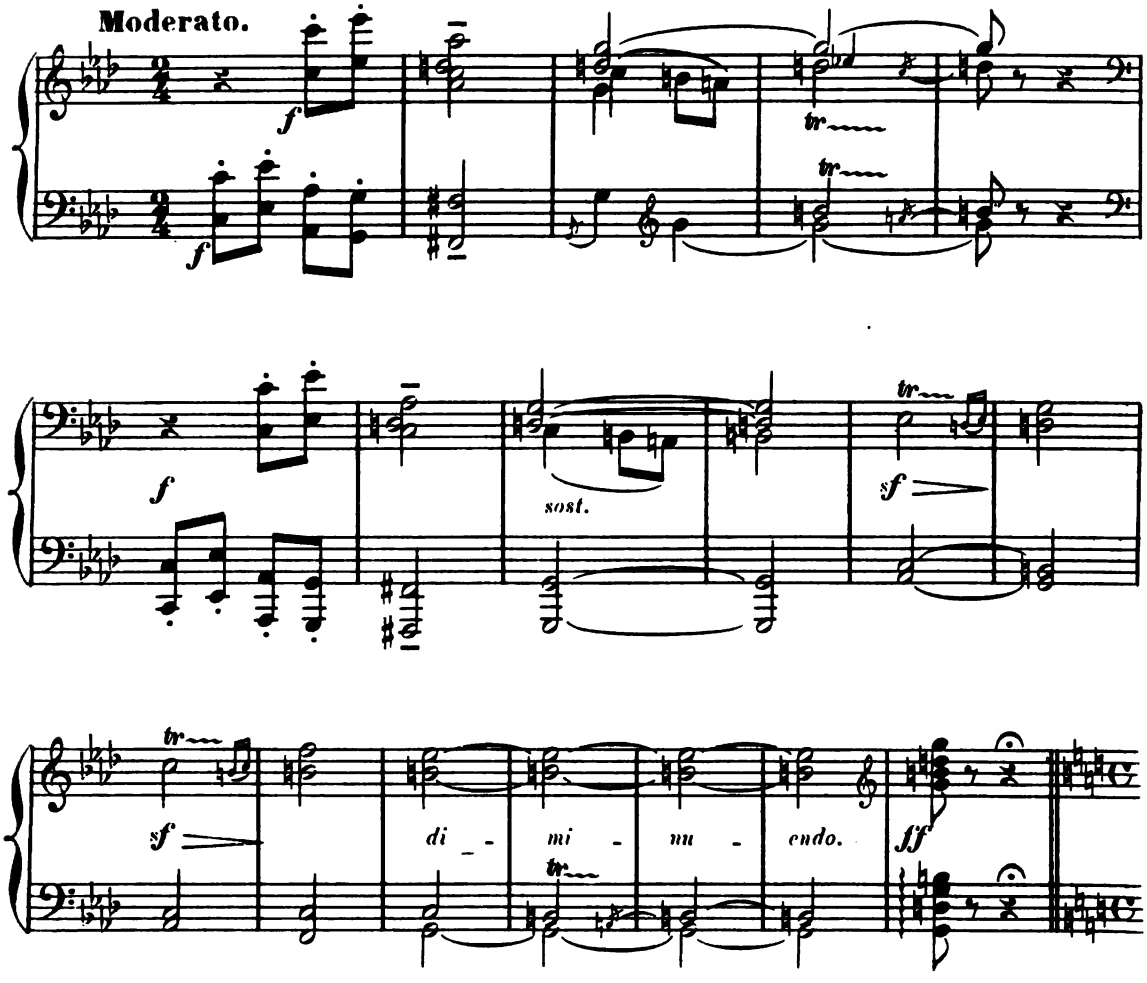
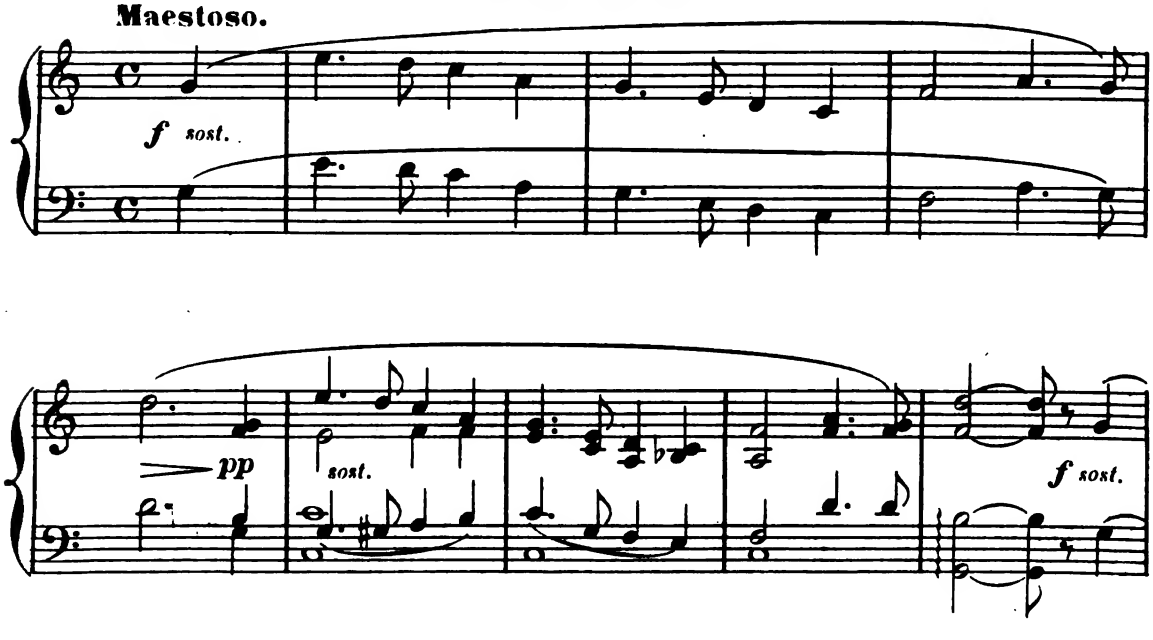
SCÈNE III.

YADMA, BACCHUS, SILÈNE, puis ERIGONE

SILÈNE, soutenu par deux bacchantes, vient comme ordonnateur de la fête, prendre les ordres de BACCHUS.



INCANTATION.



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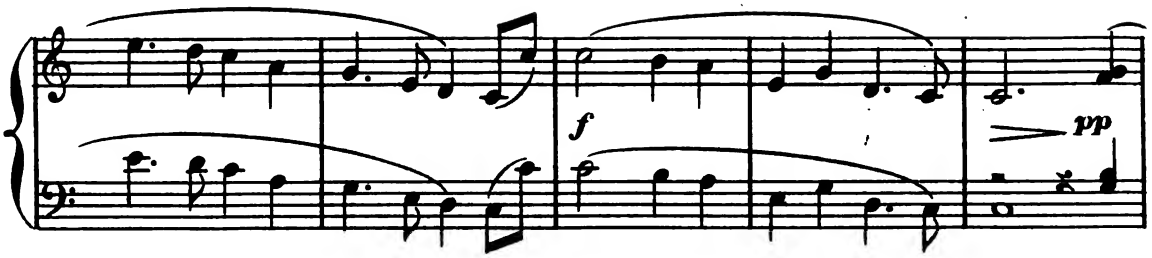
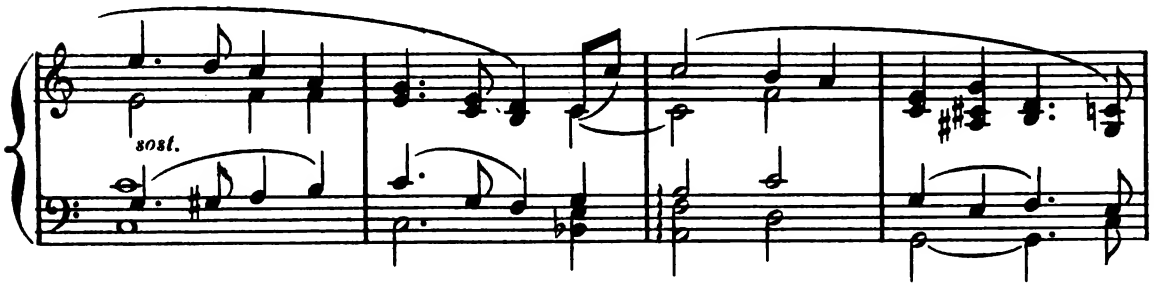
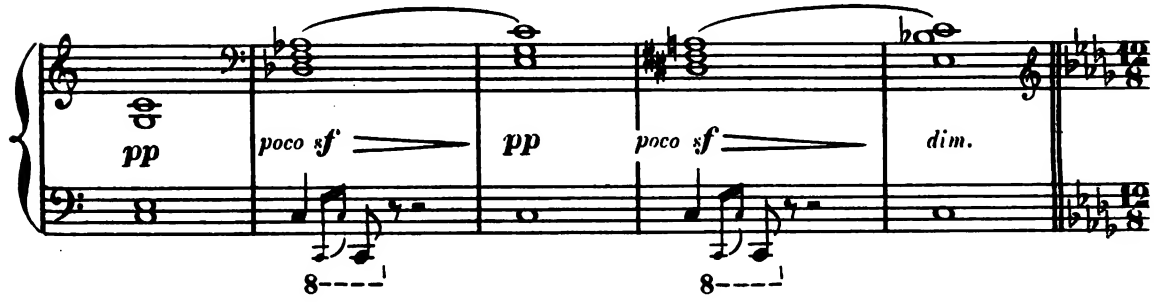
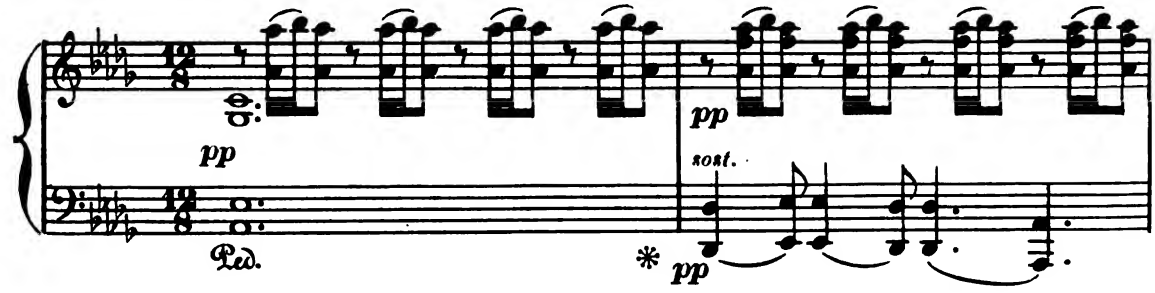


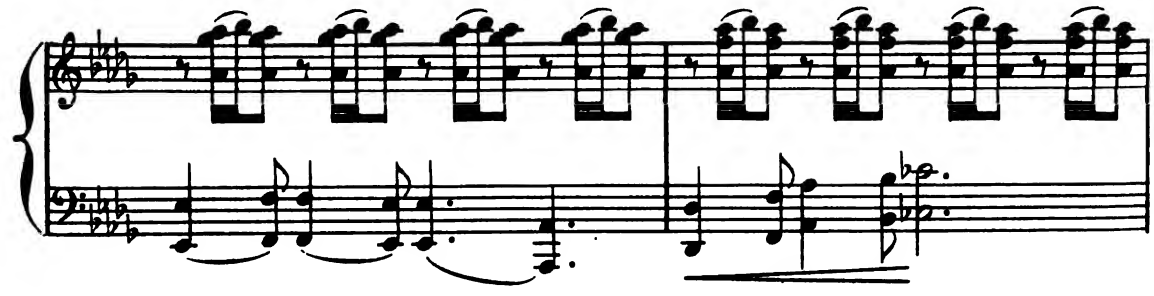




Naissance de la Vigne.

Mouvt un peu ralenti.





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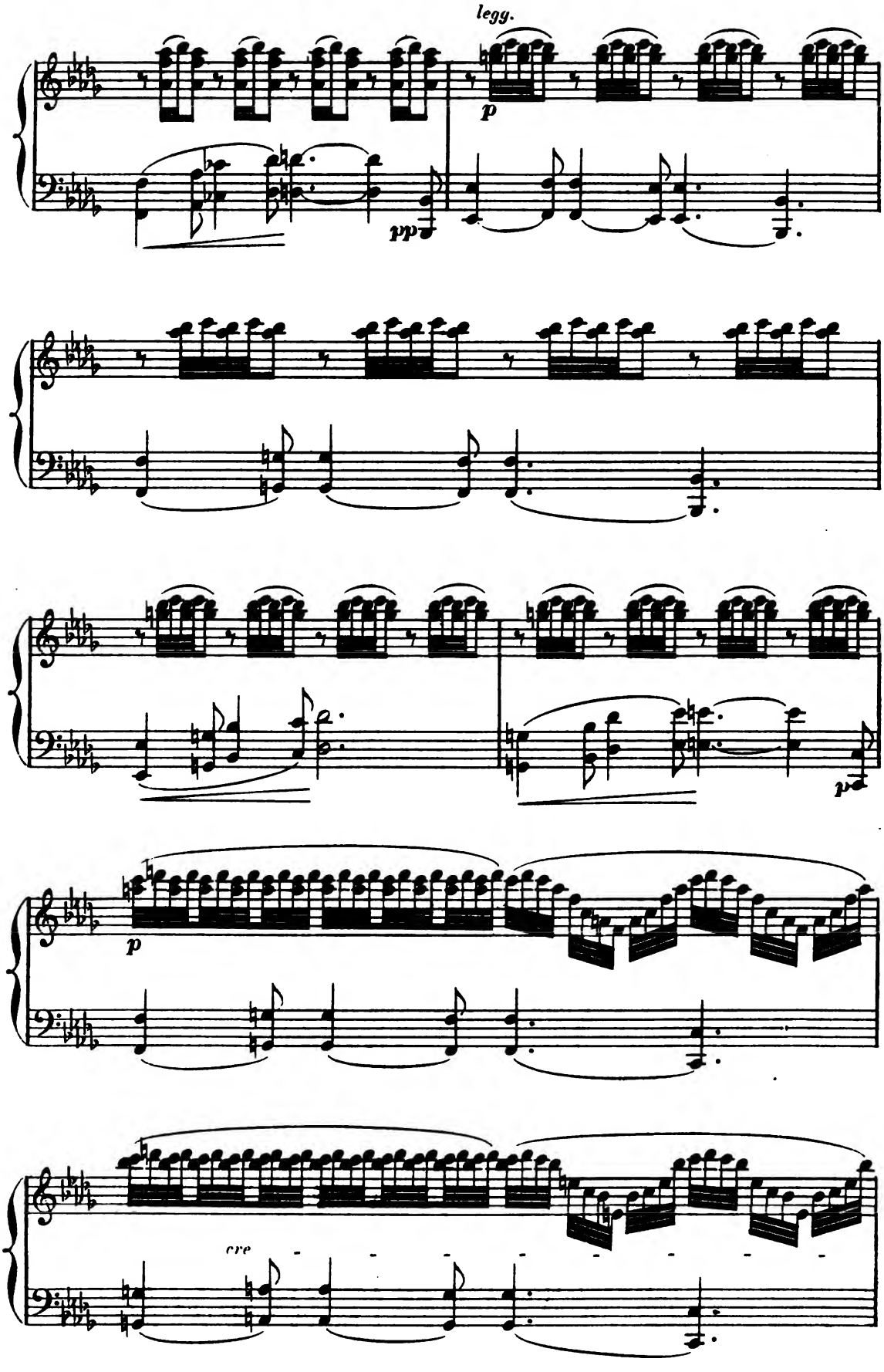

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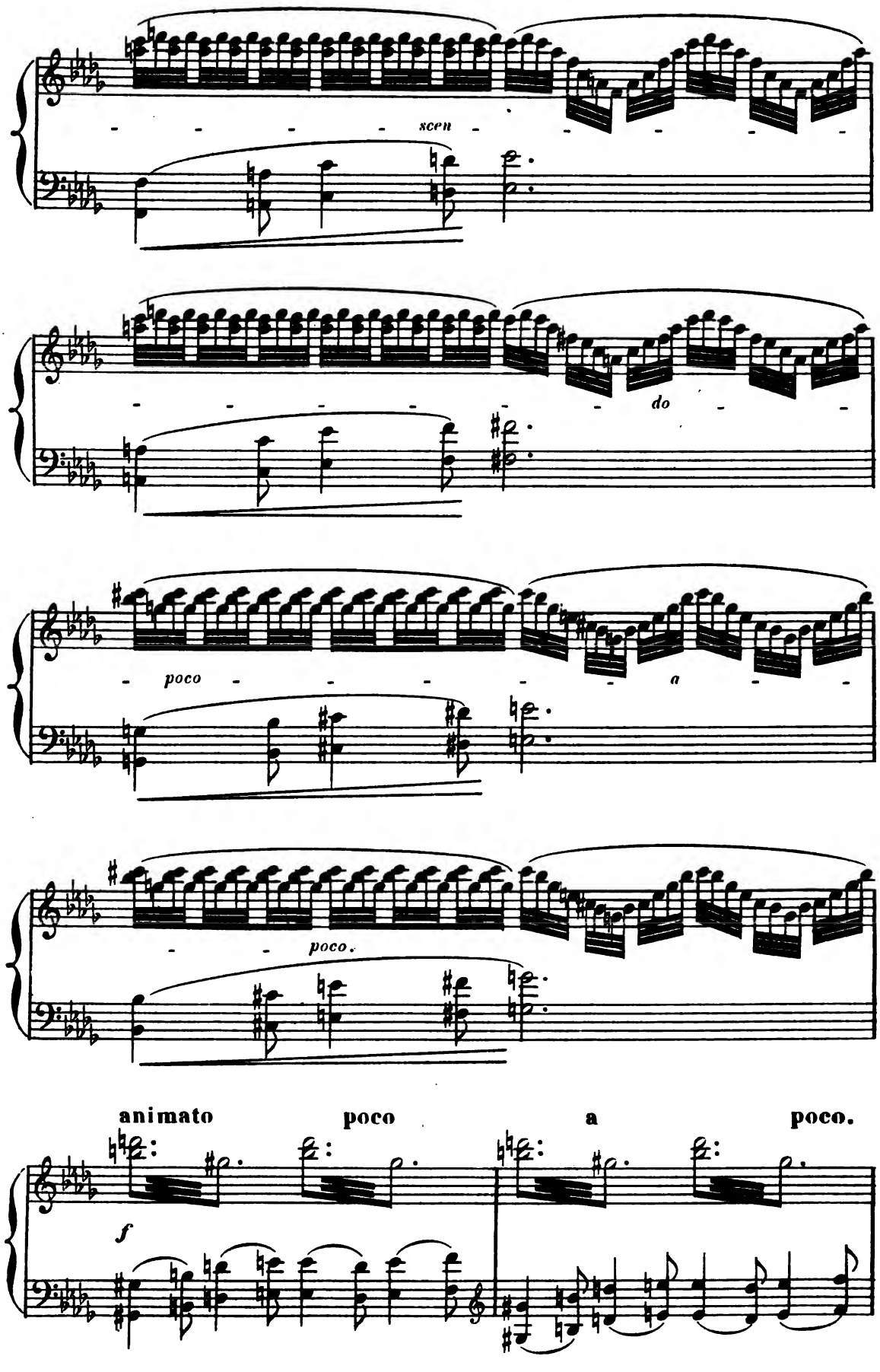

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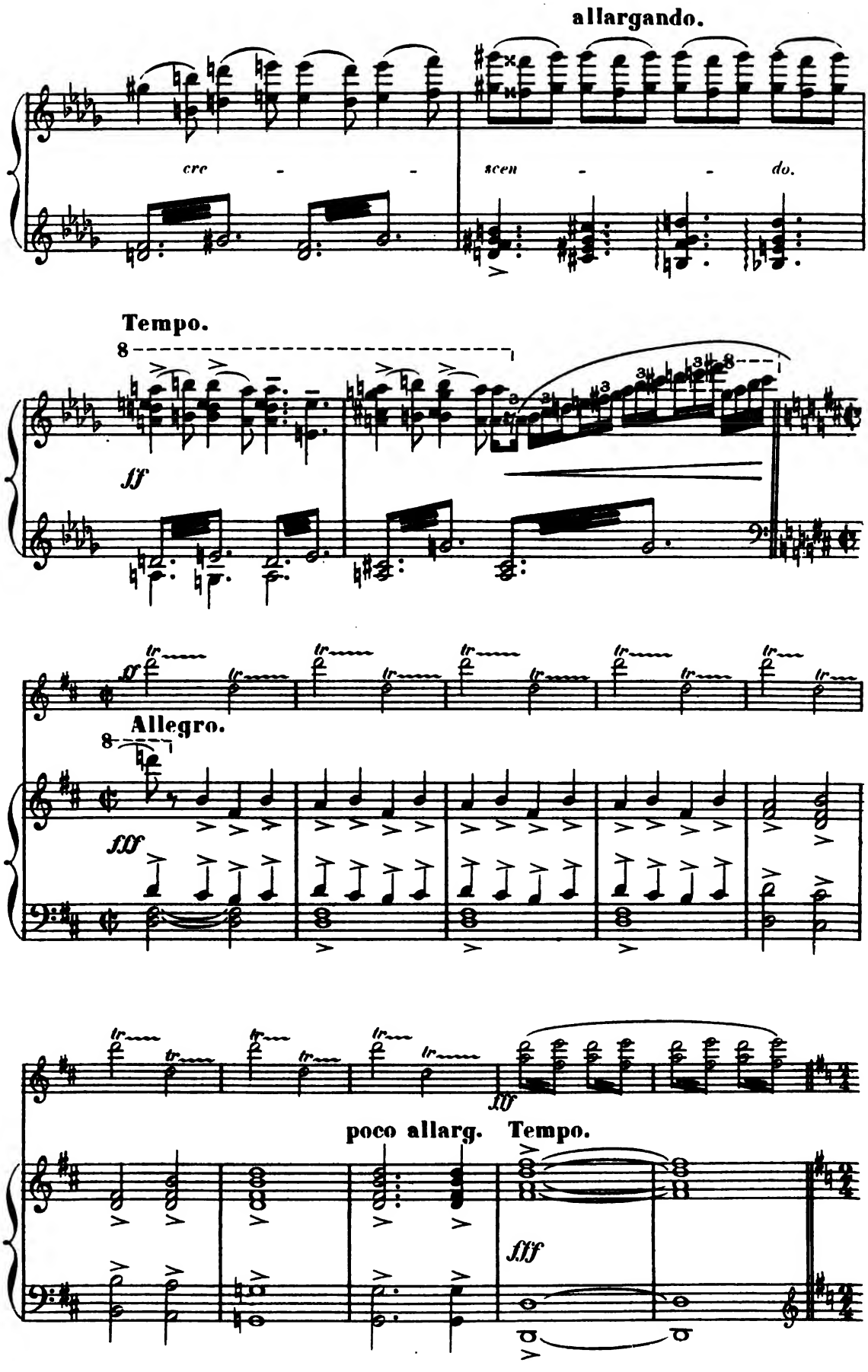

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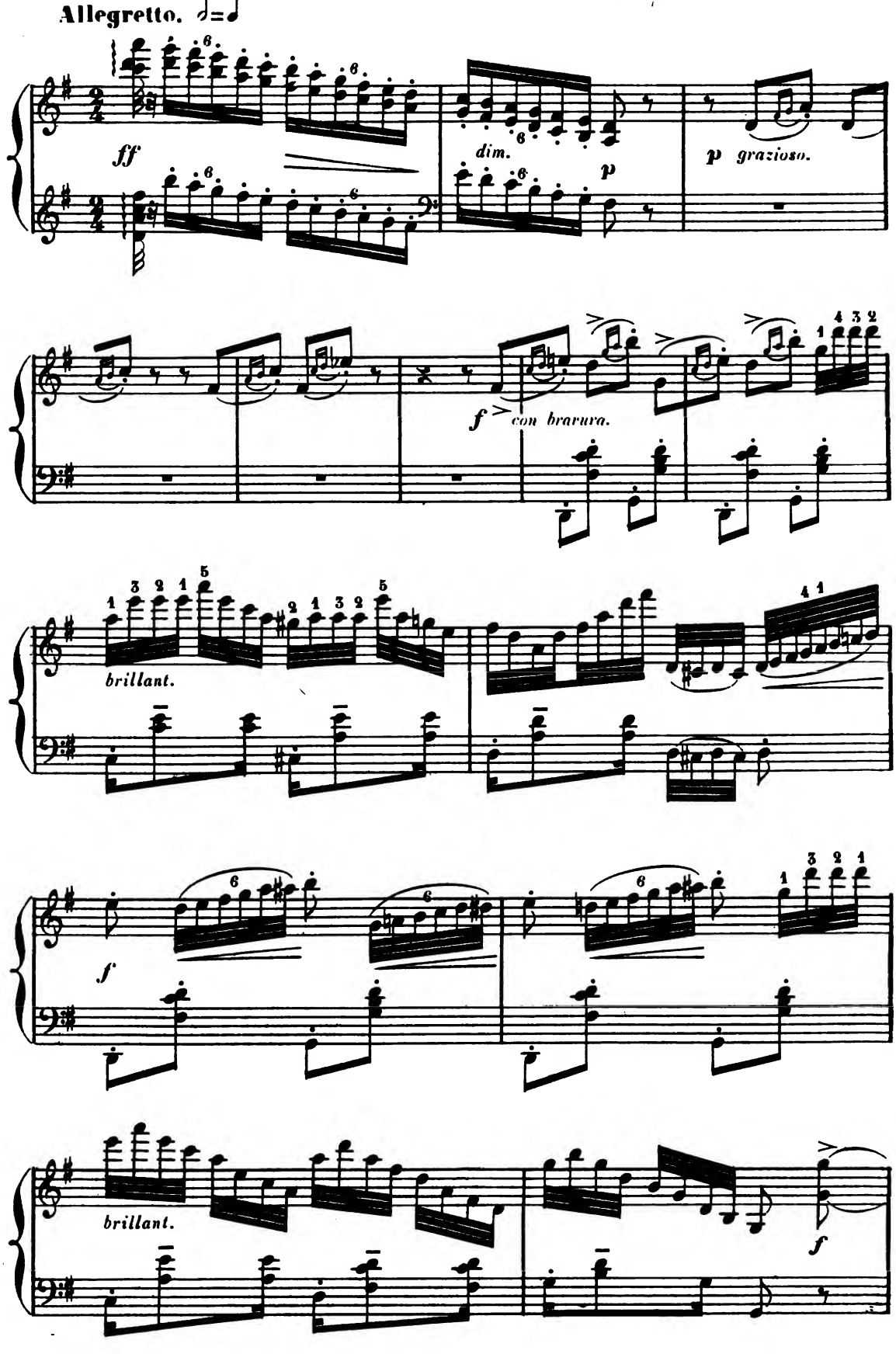
N° 1.

APPARITION ET PAS D'ERICONE.



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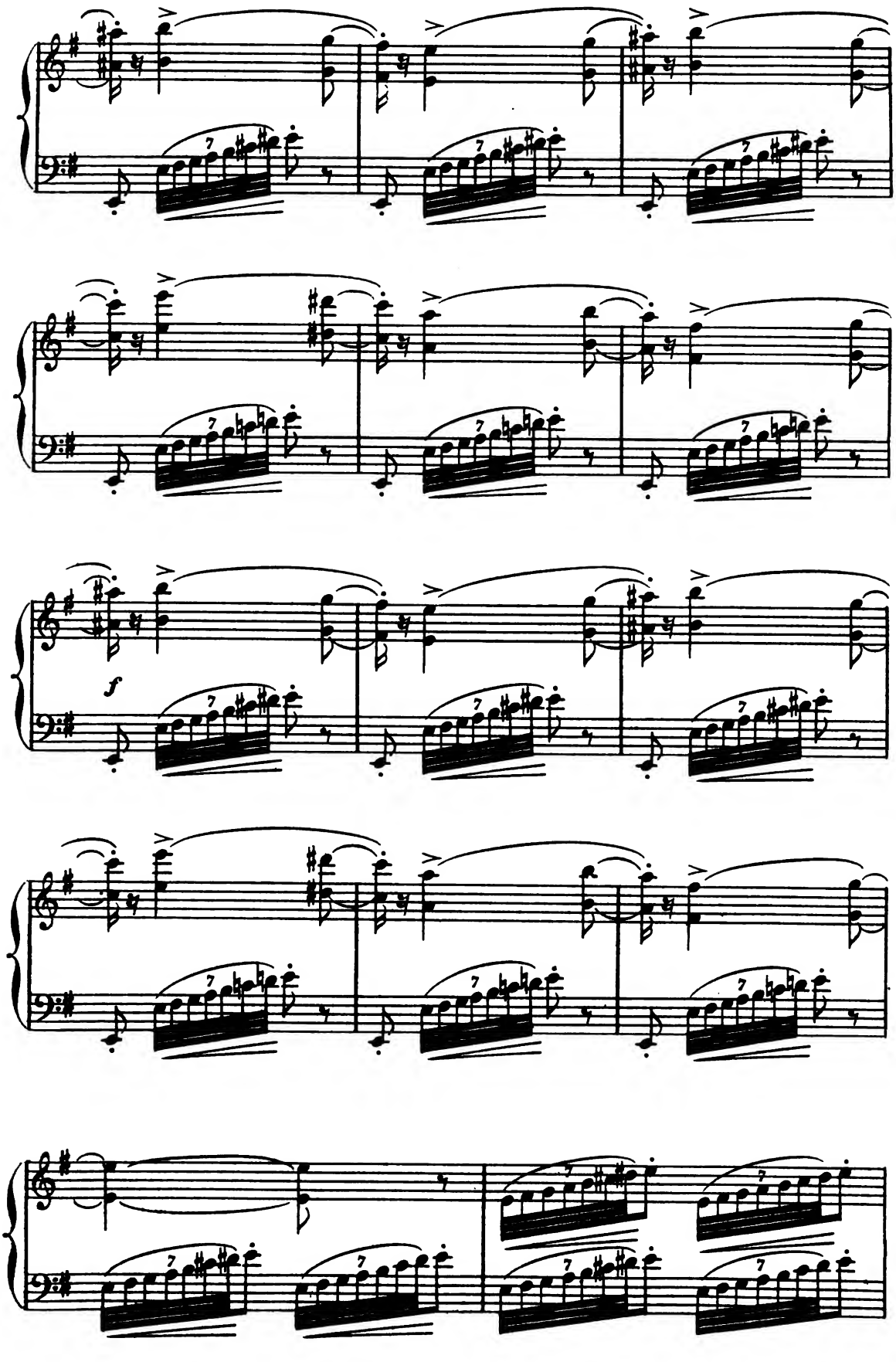

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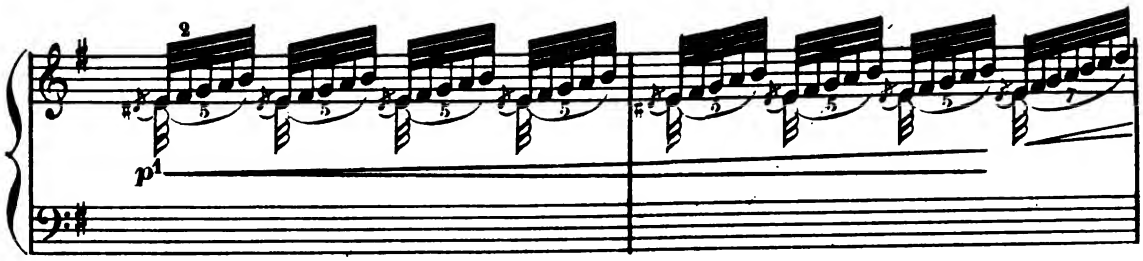

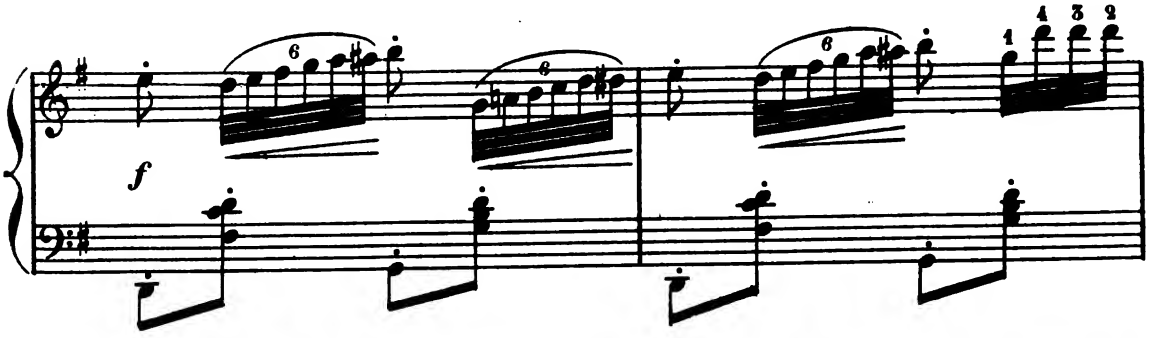

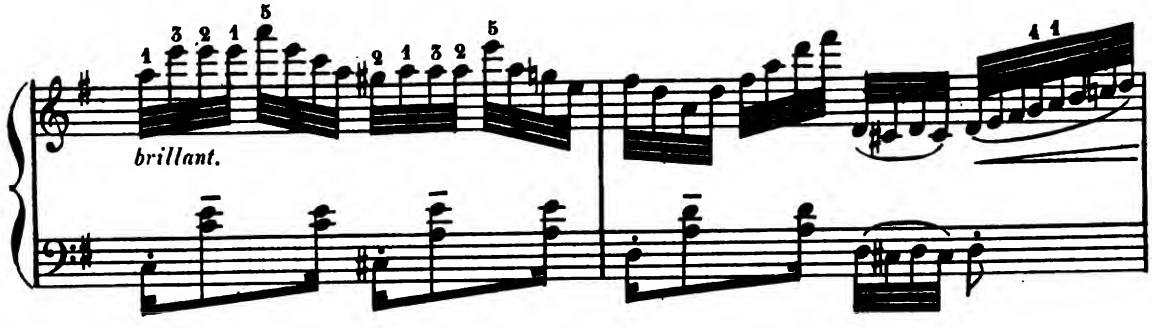

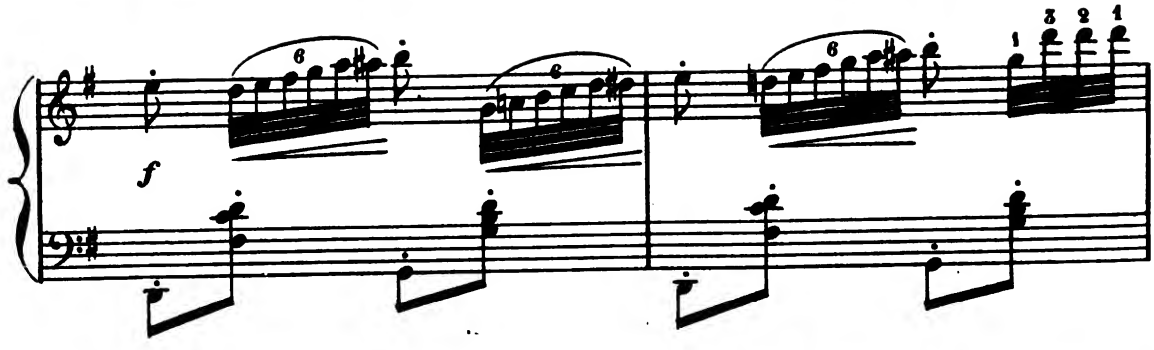

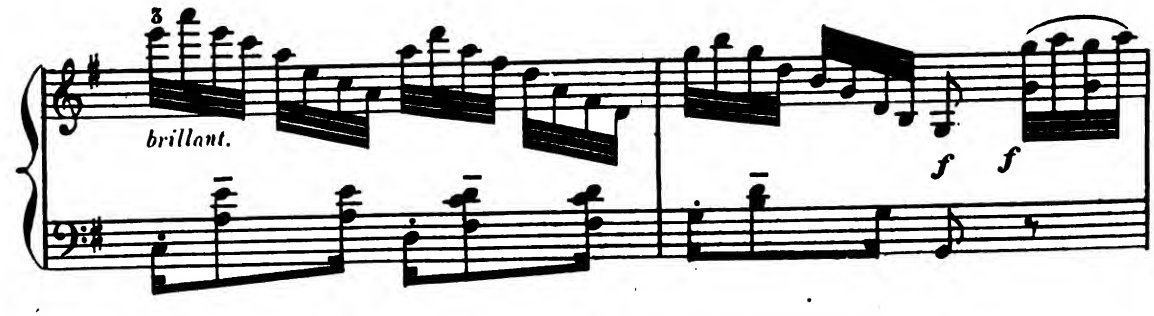

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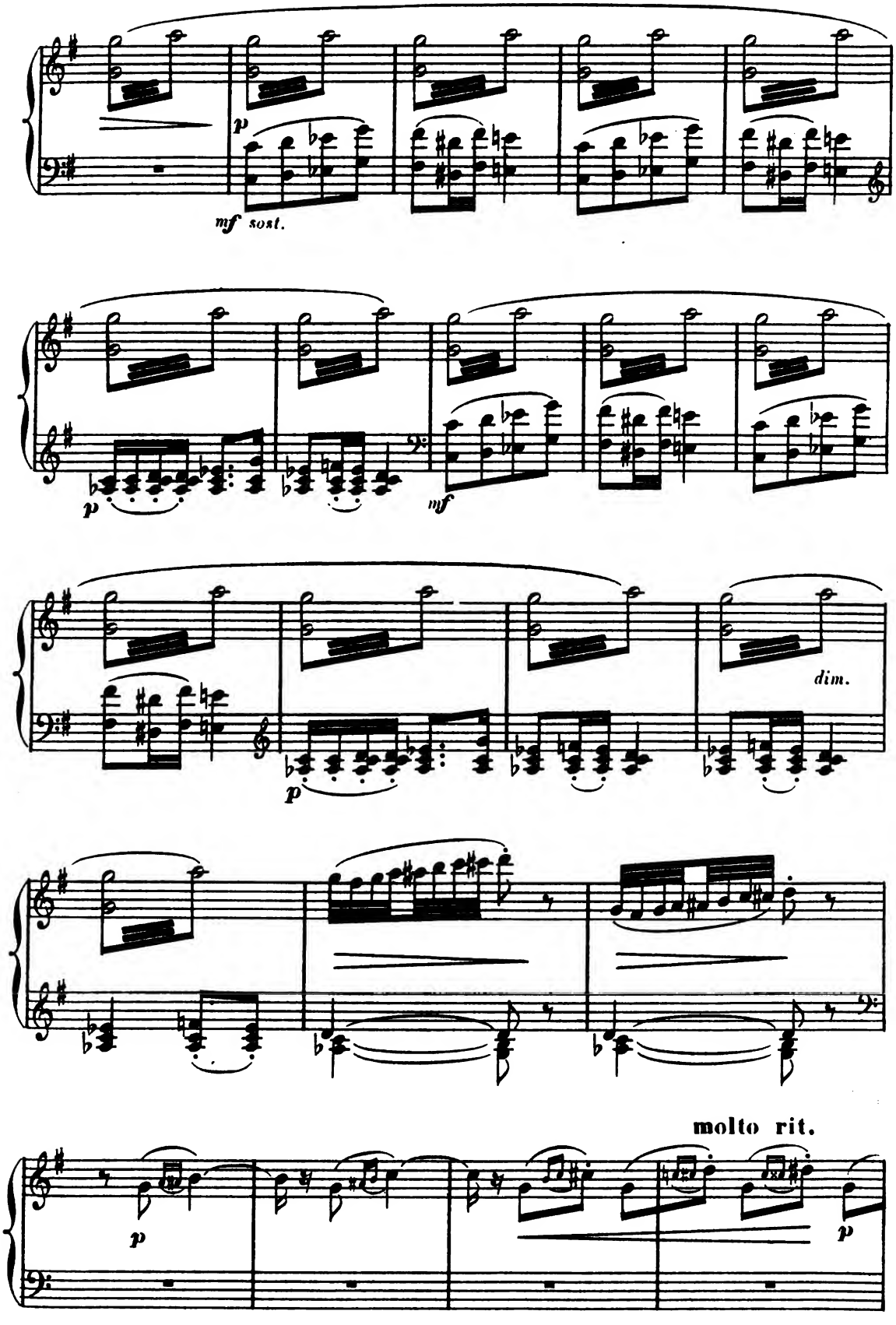

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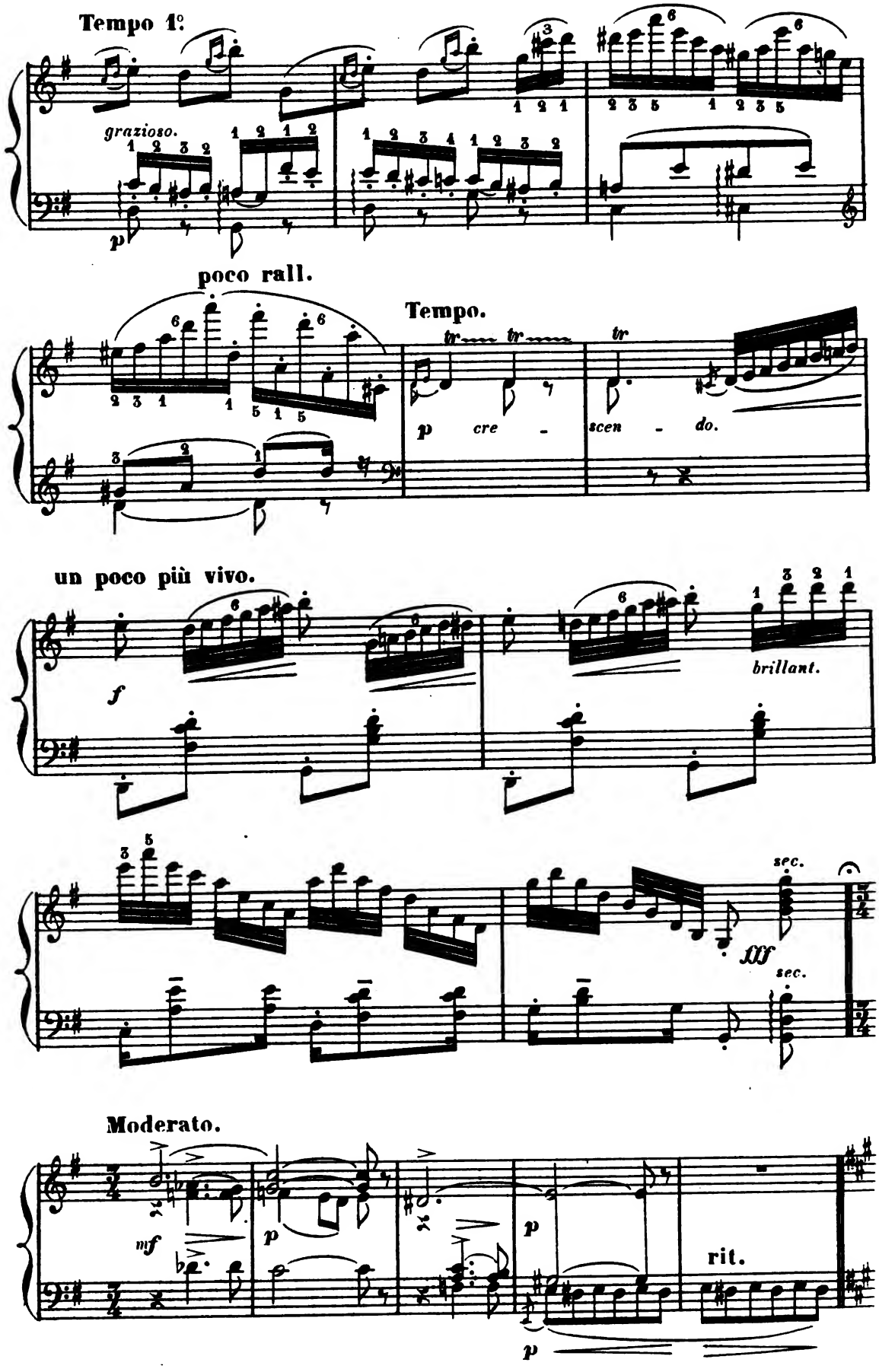

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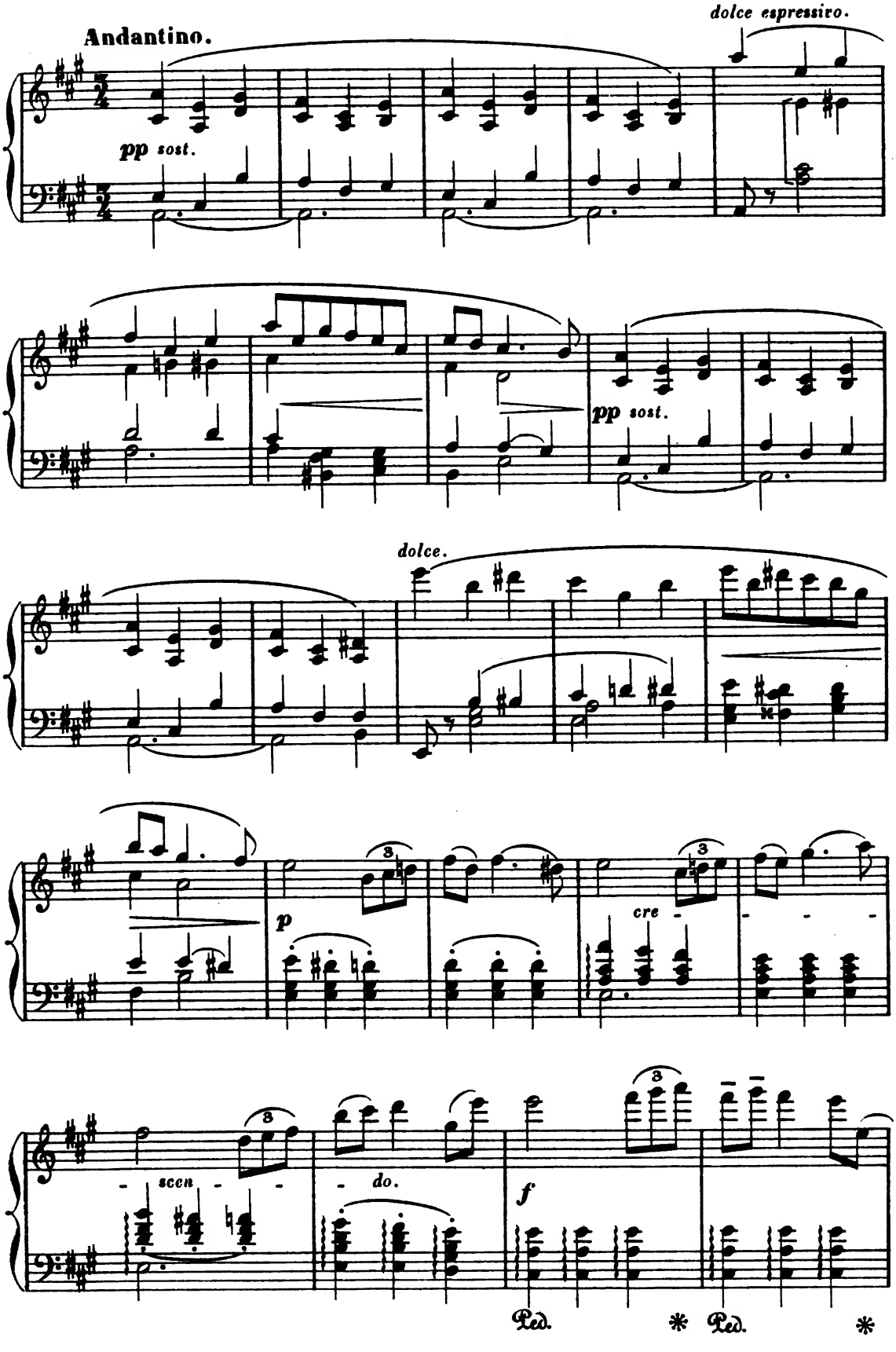
CHARISIA.



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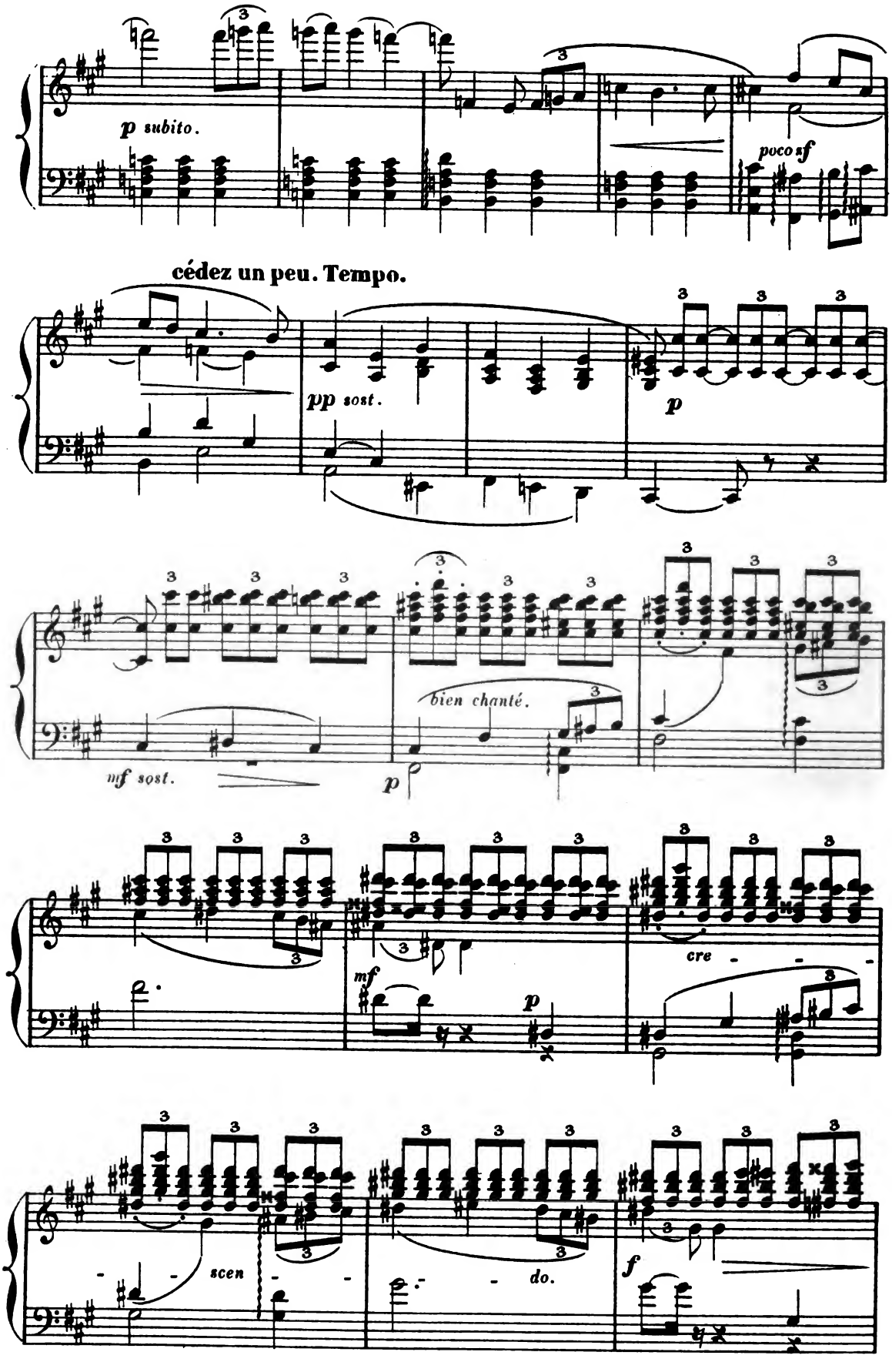

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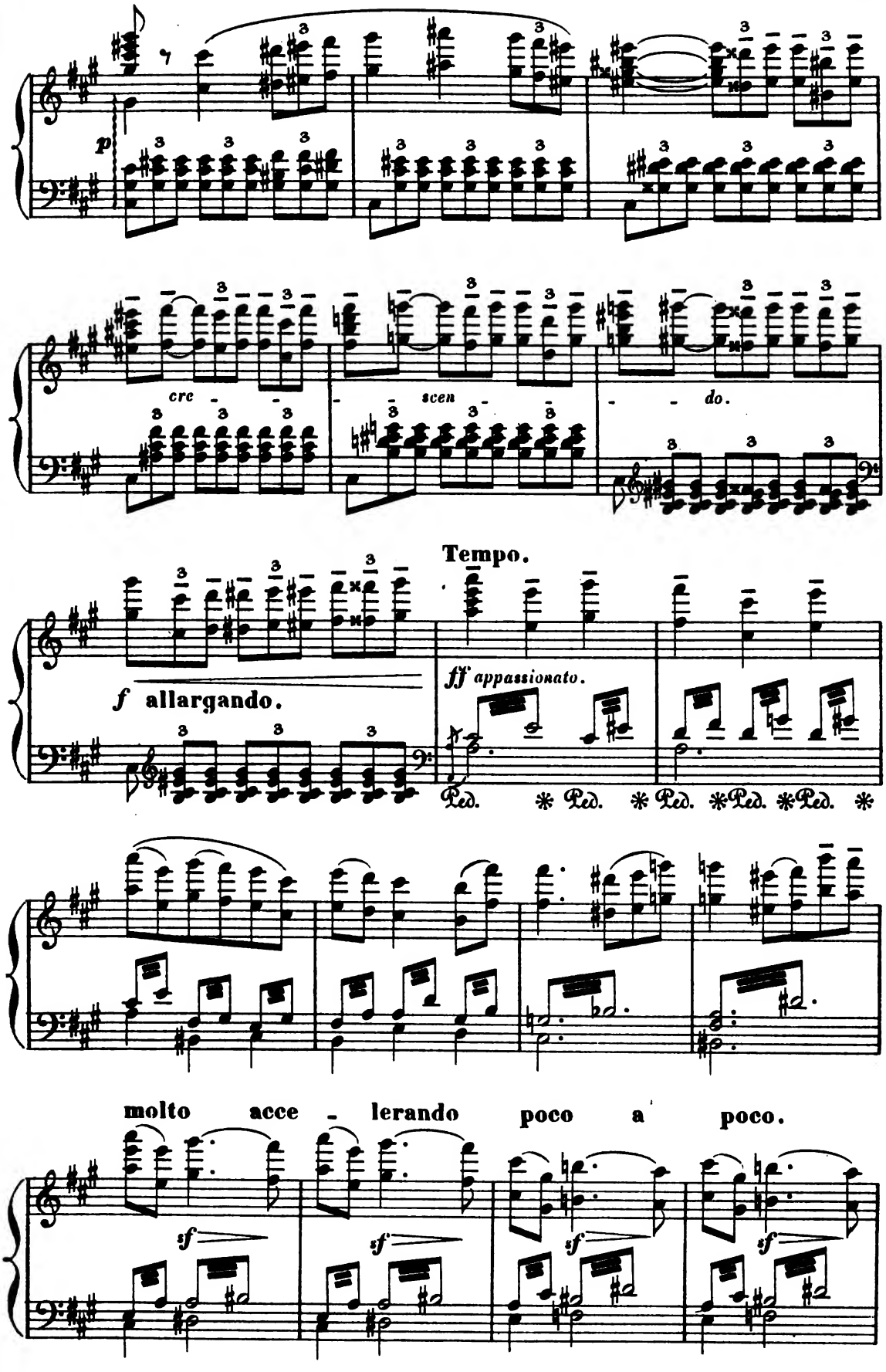

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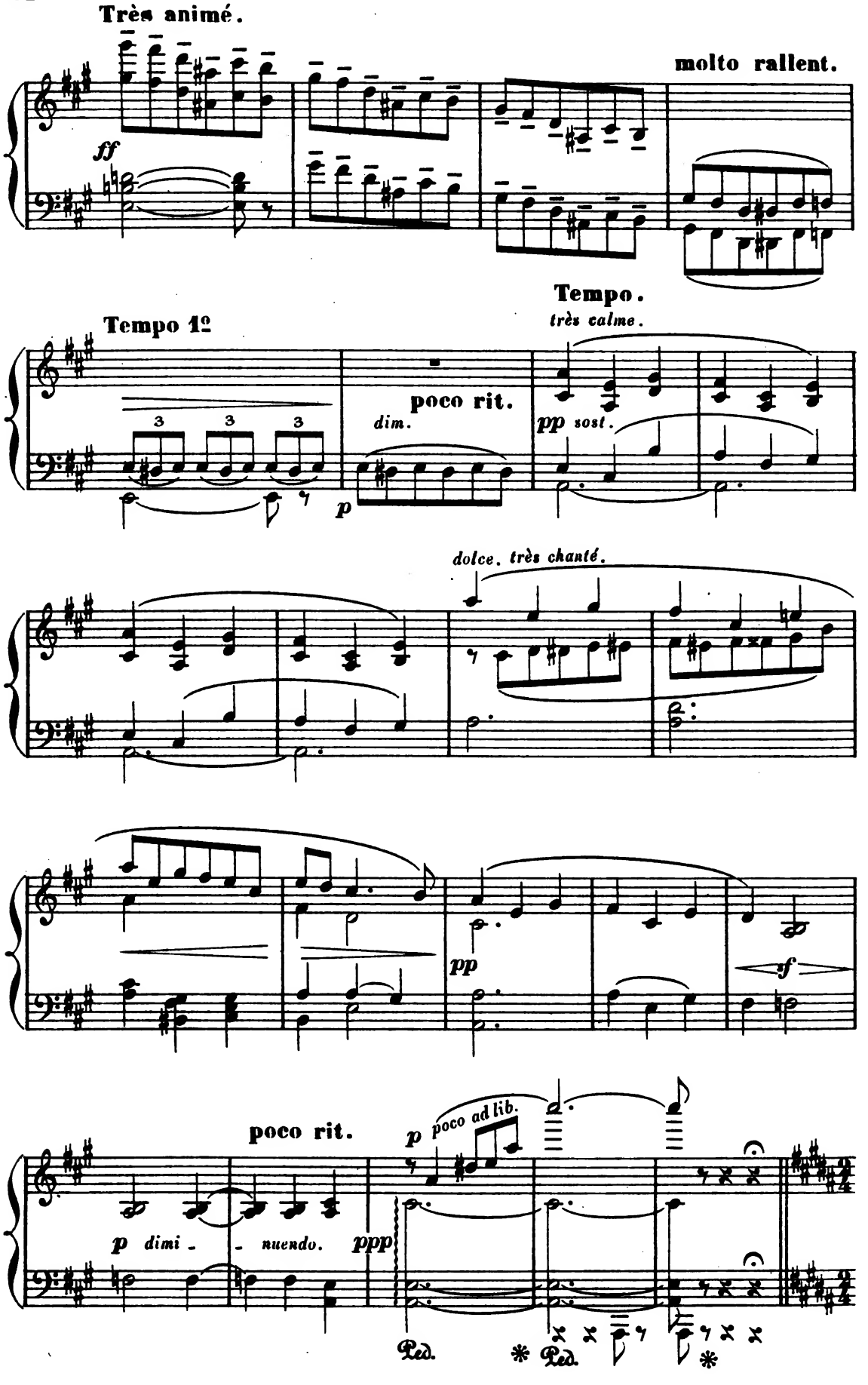

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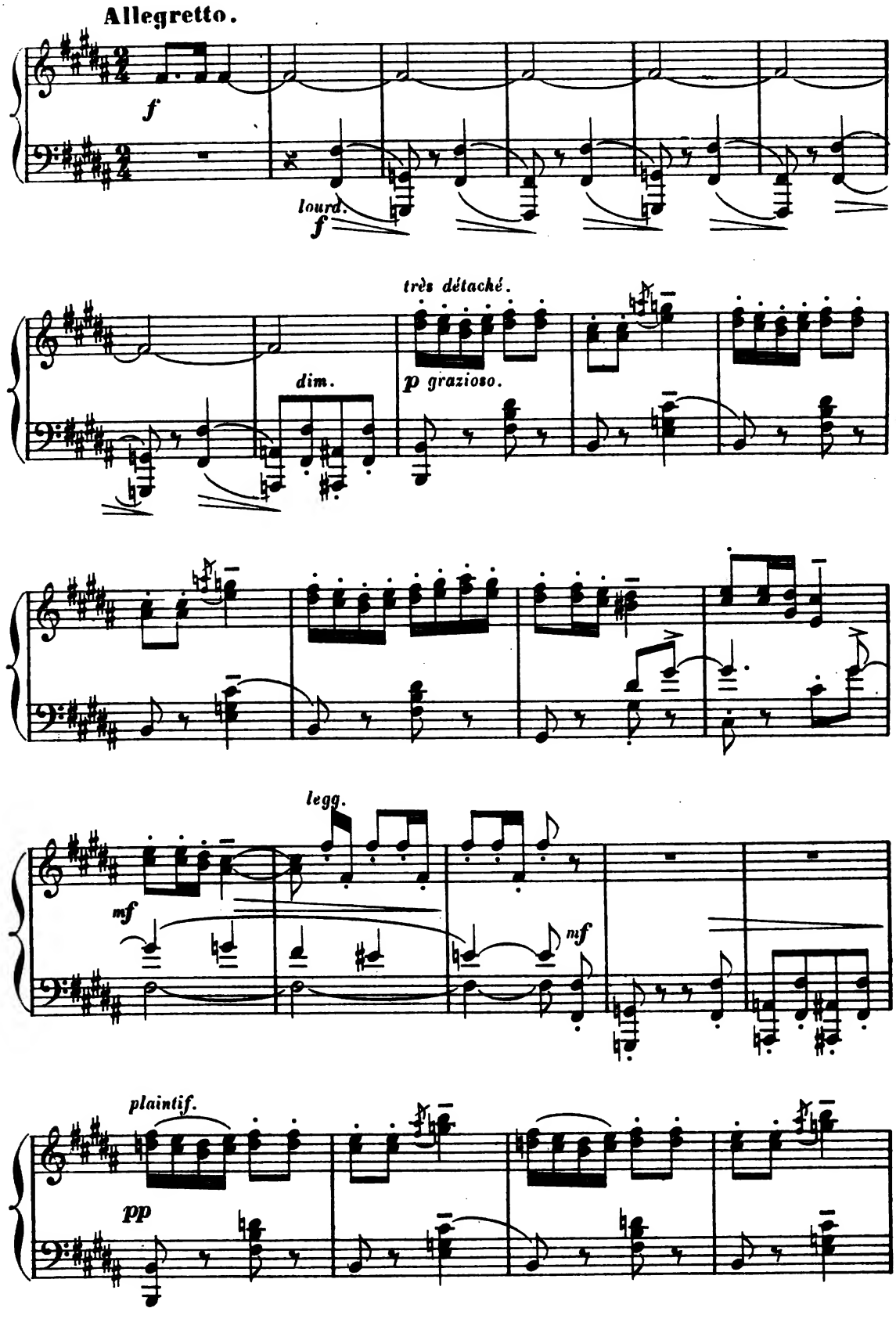

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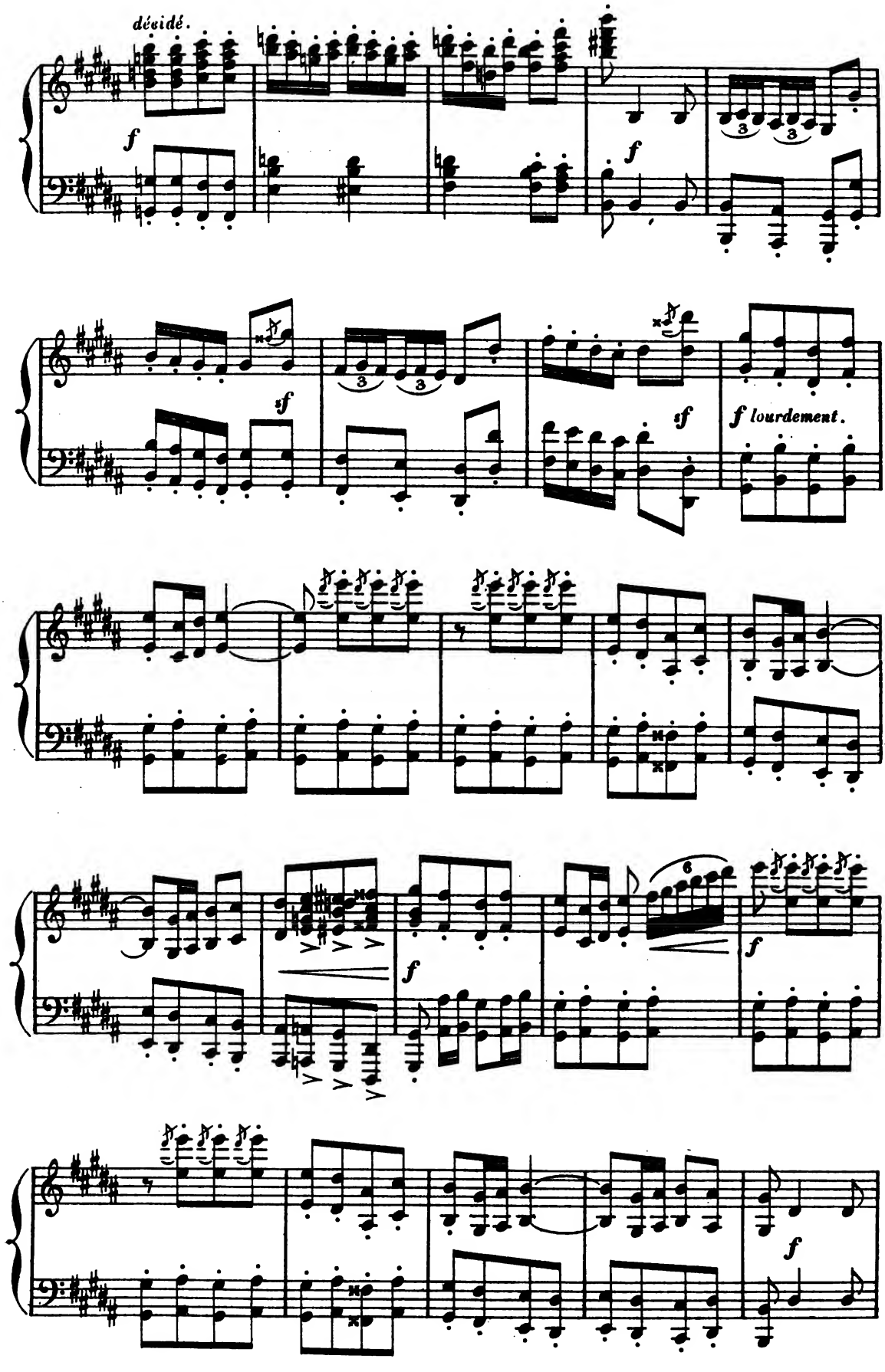

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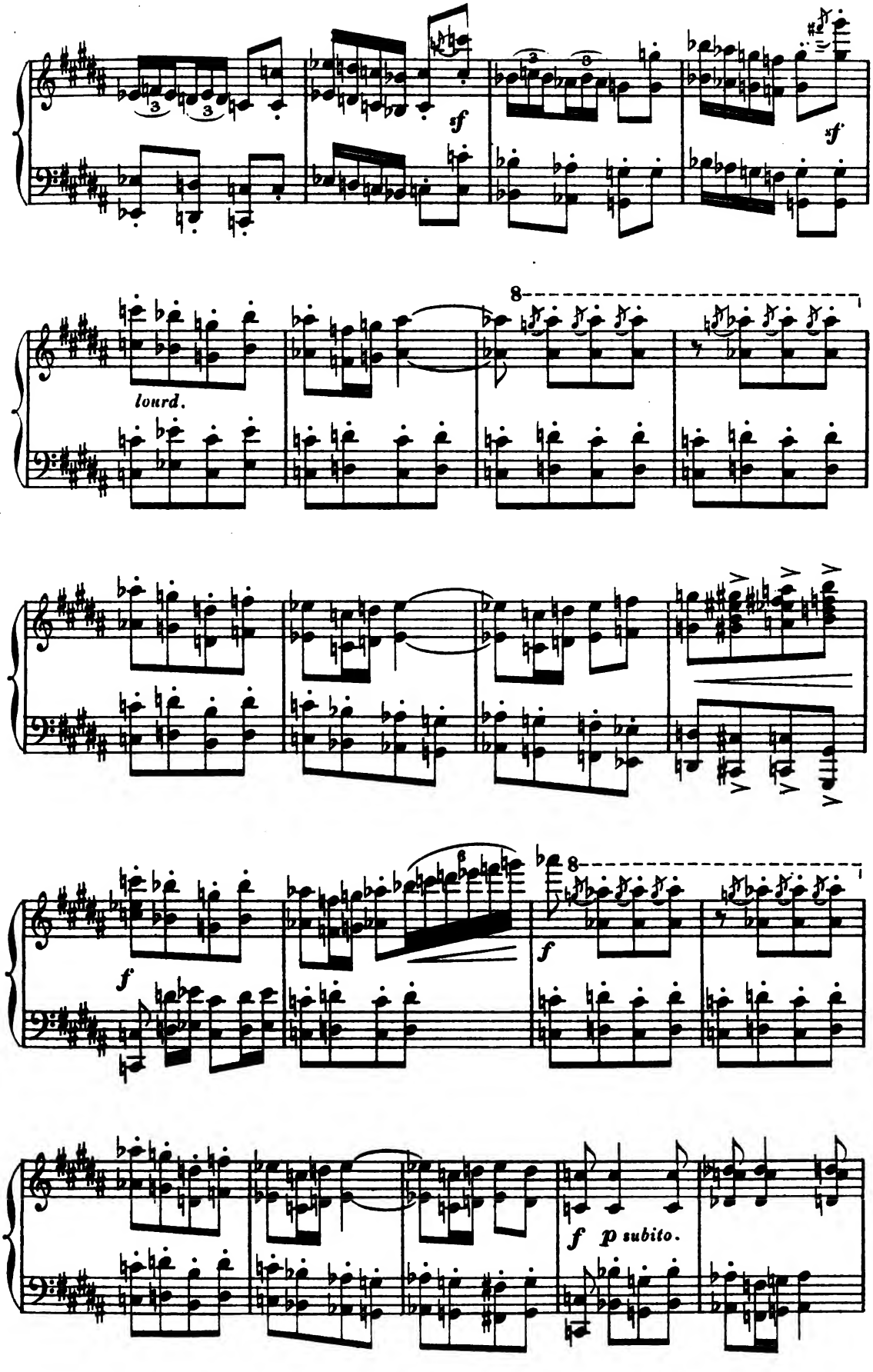

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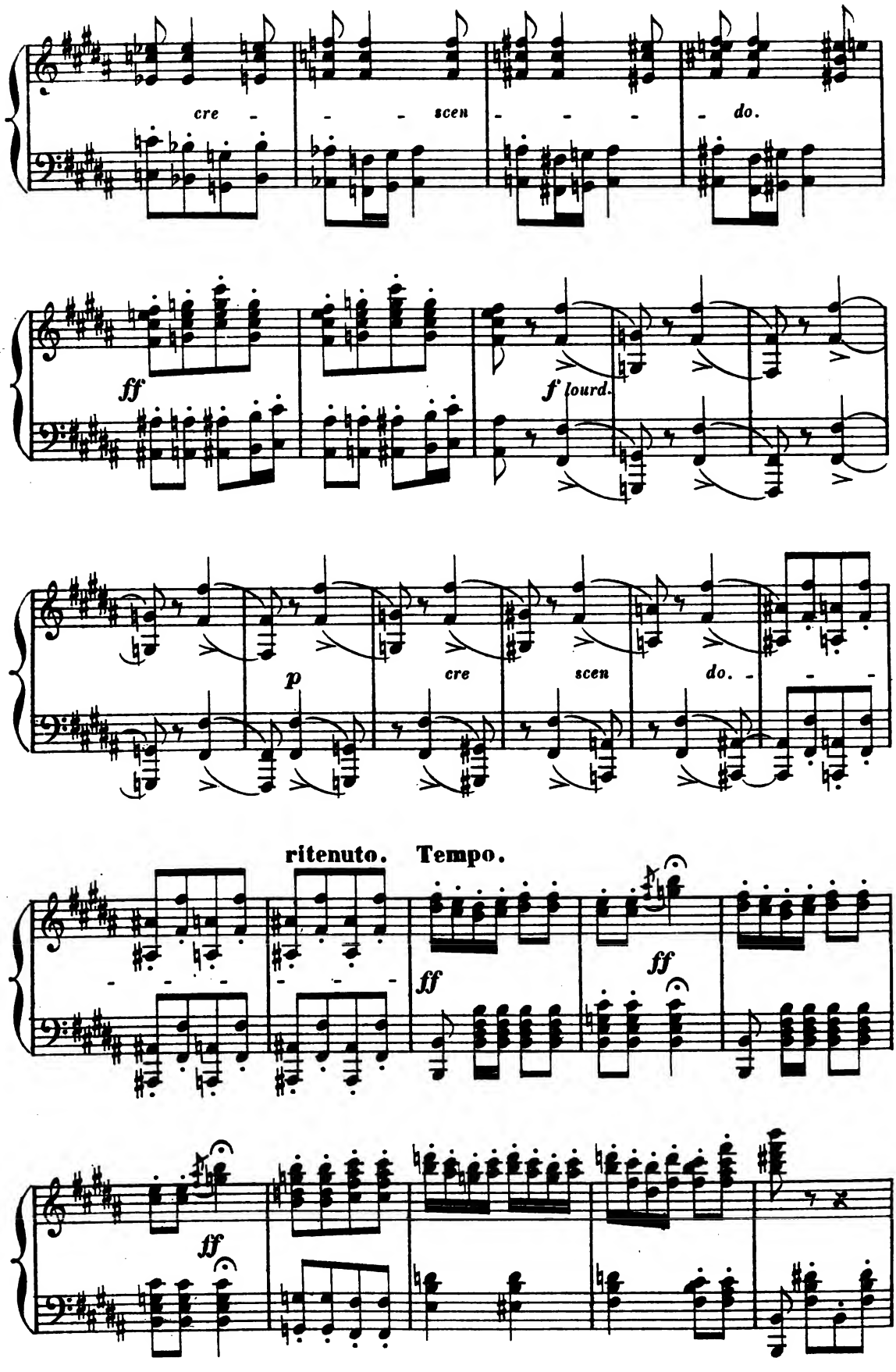

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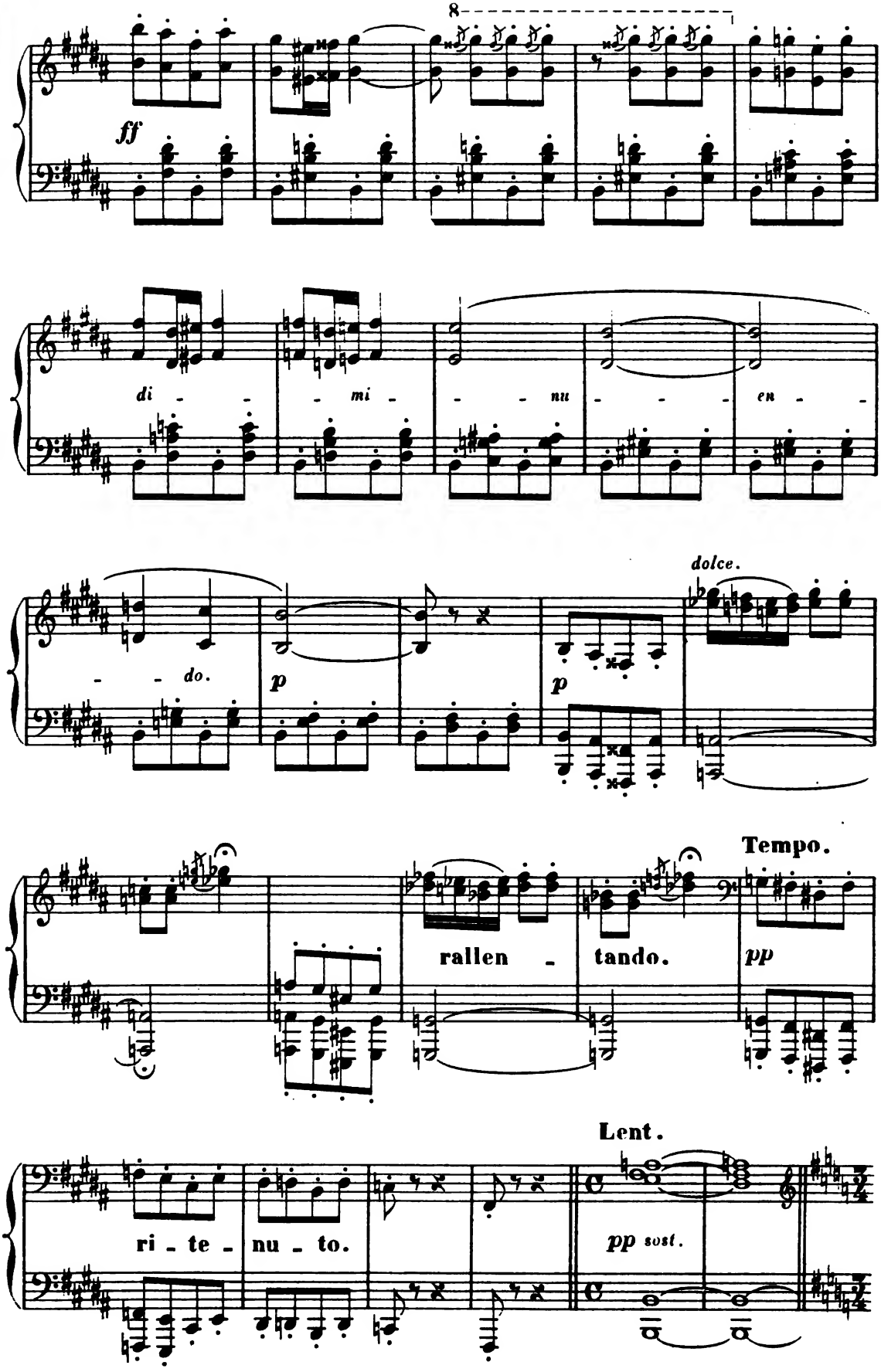

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Nº 4.

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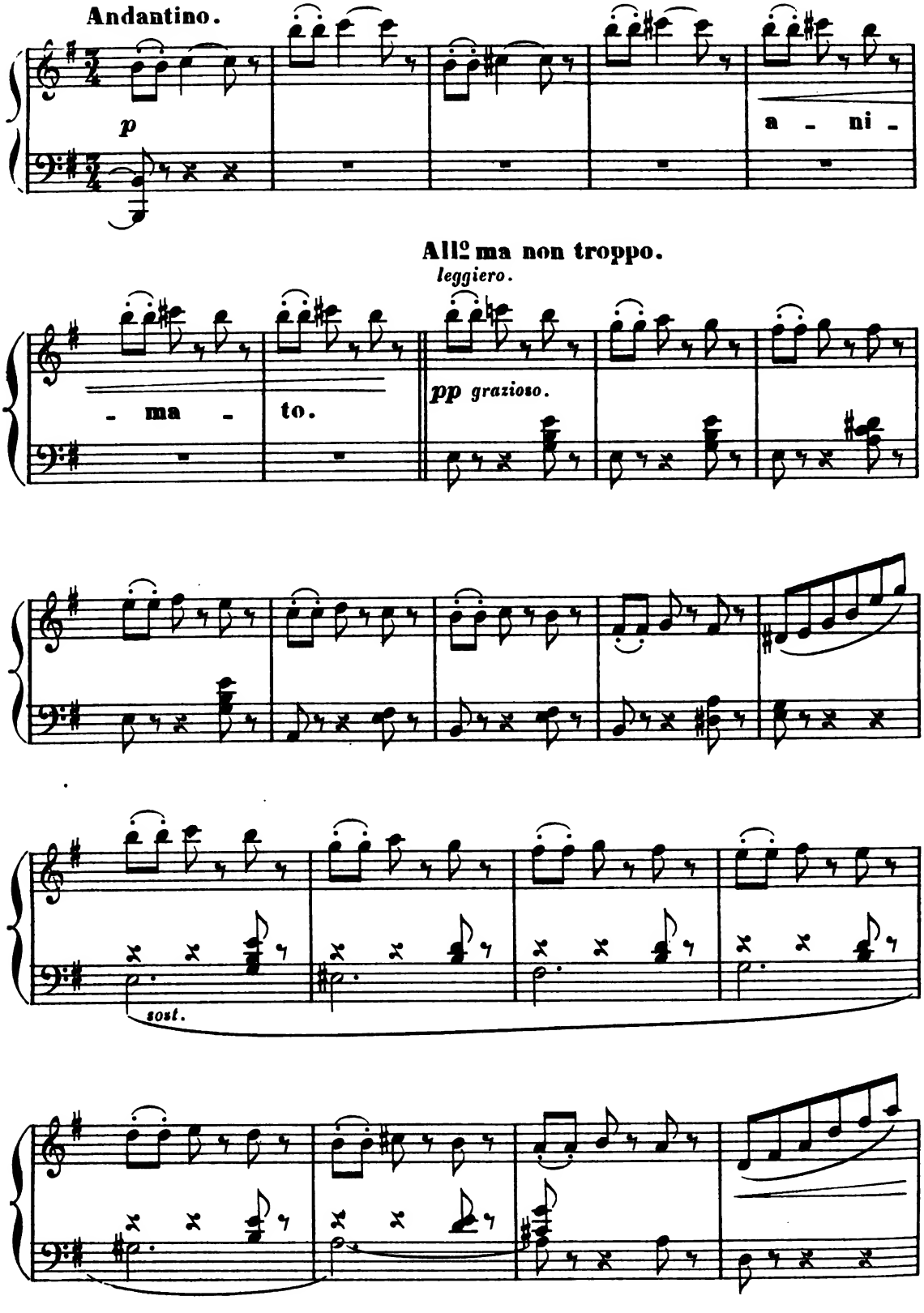

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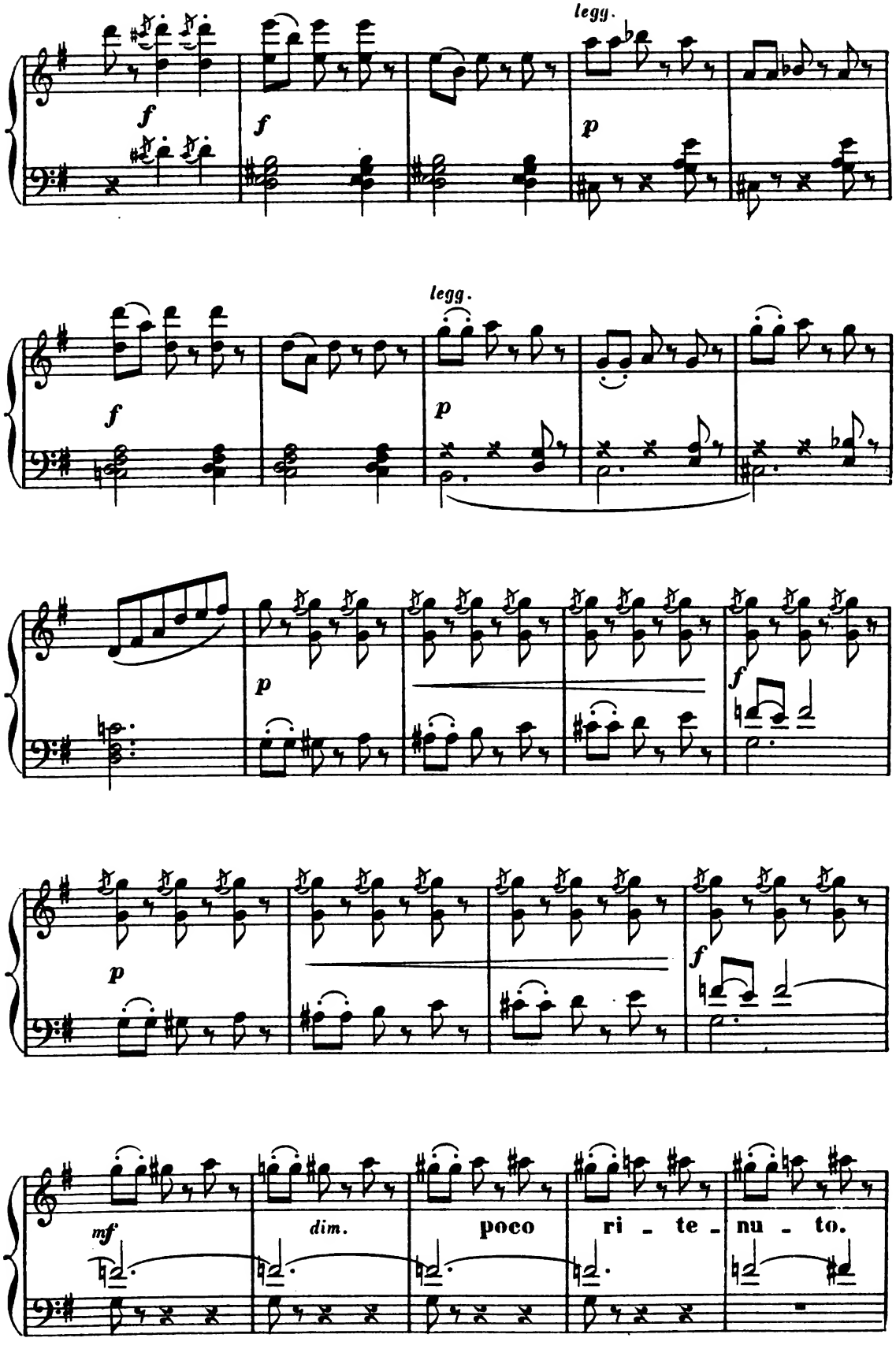

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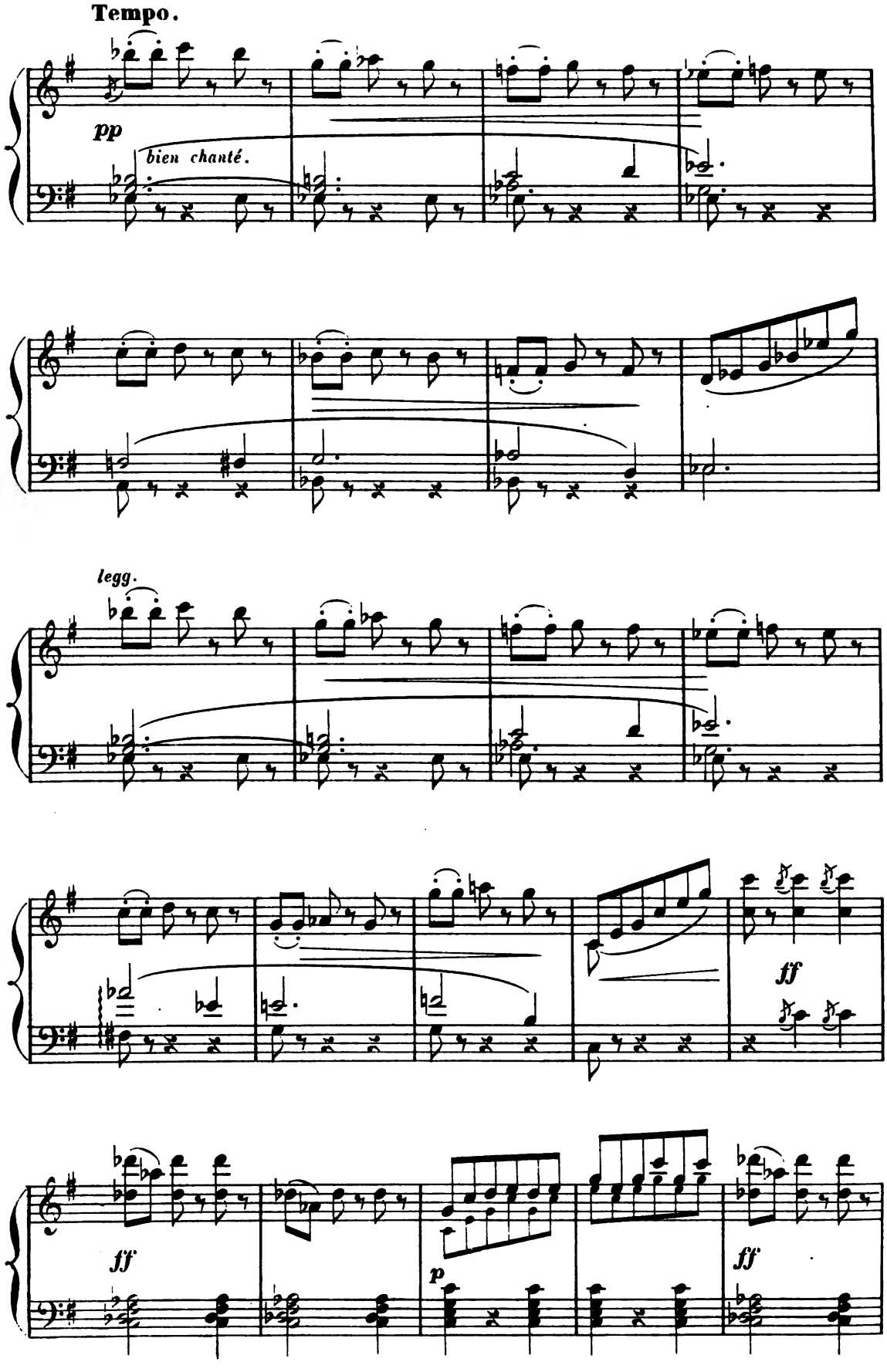

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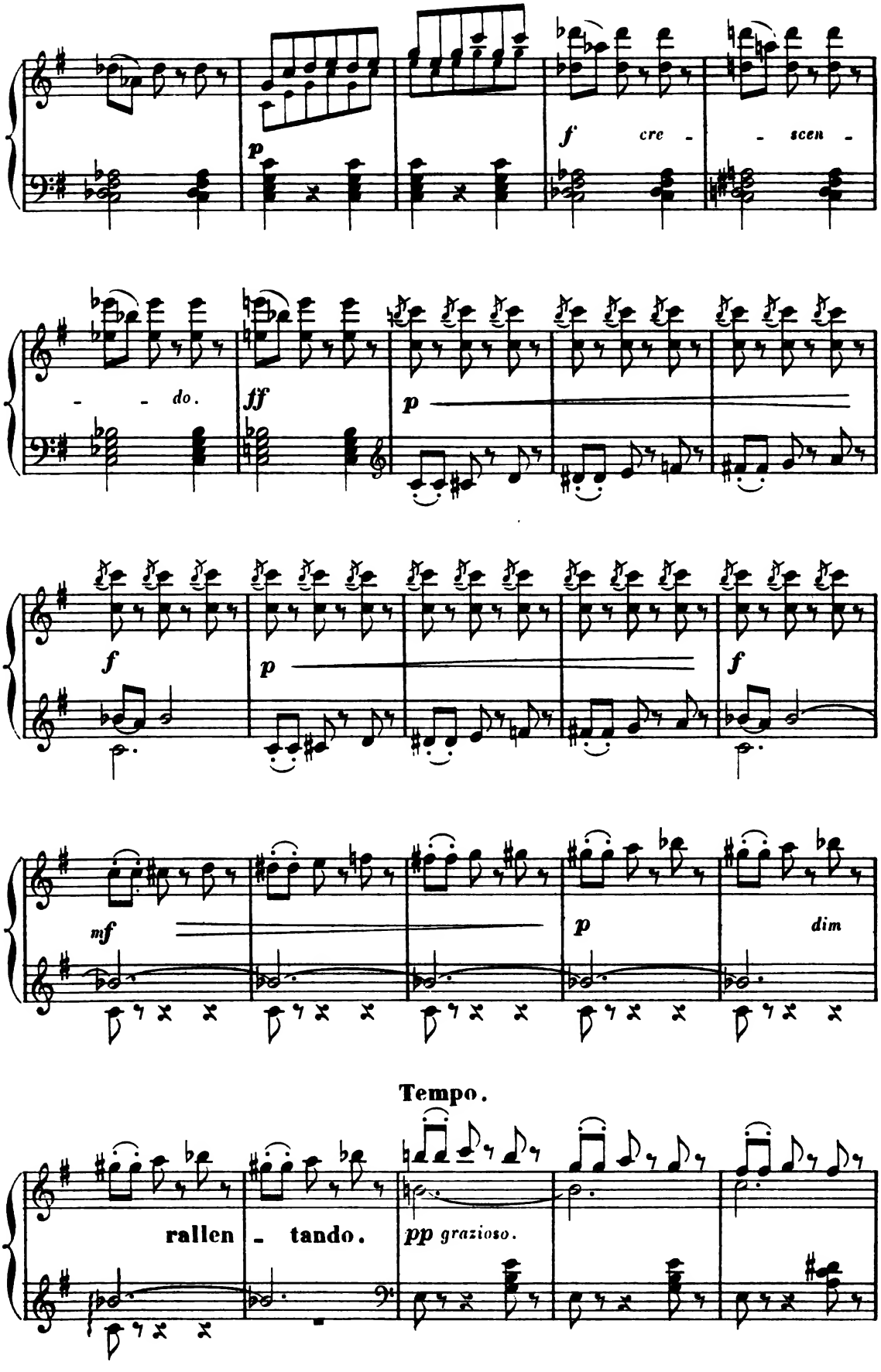

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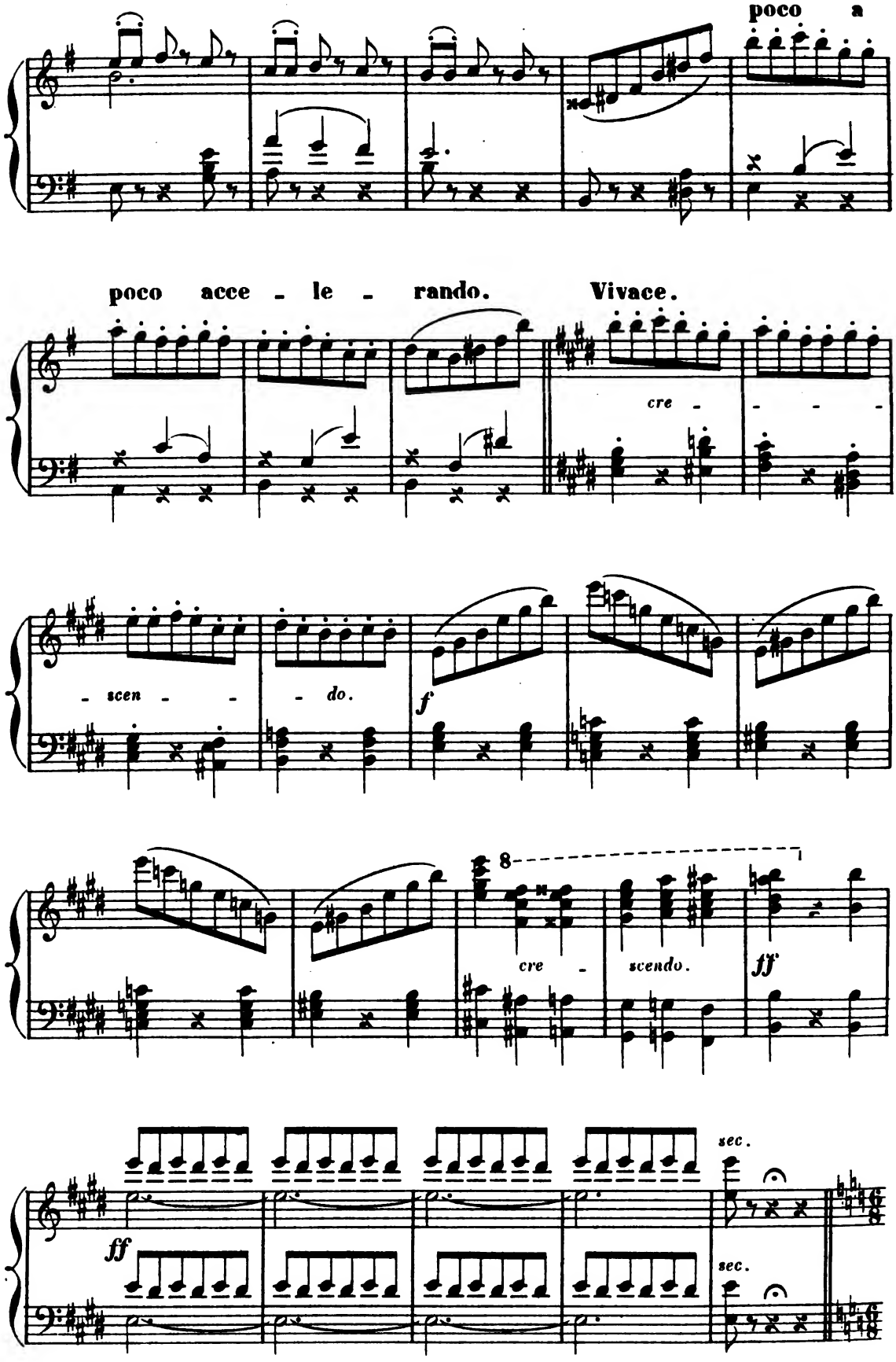

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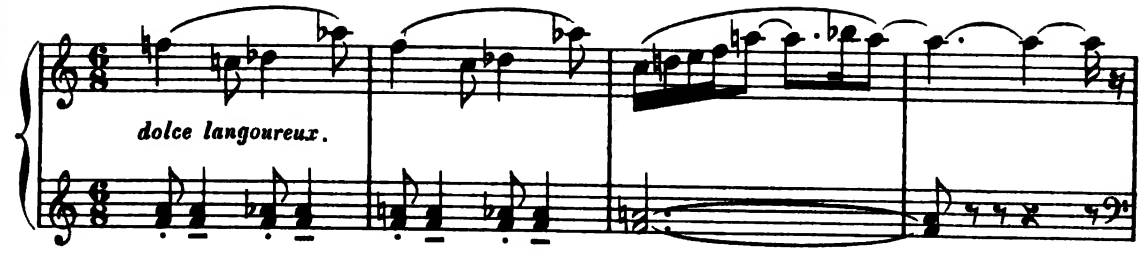
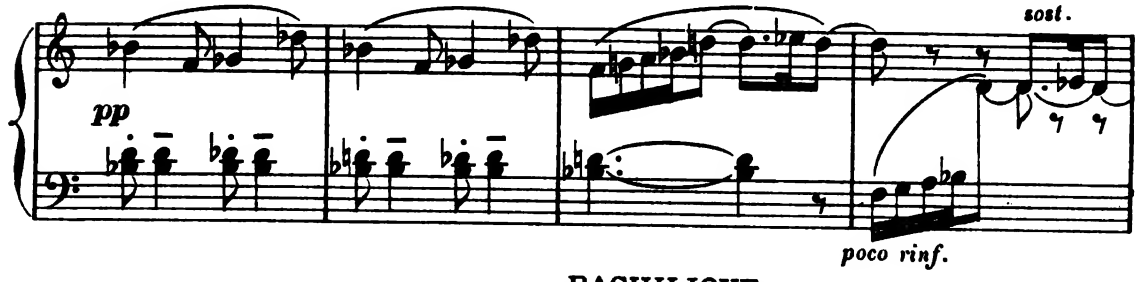
N° 5.

FINAL

INTRODUCTION. BACHILIQUE.

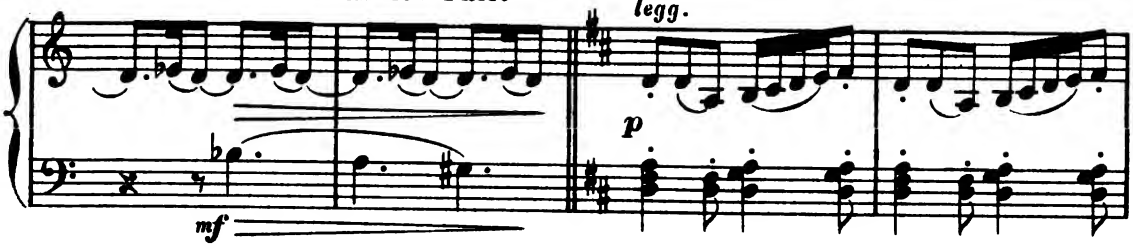
Andantino.

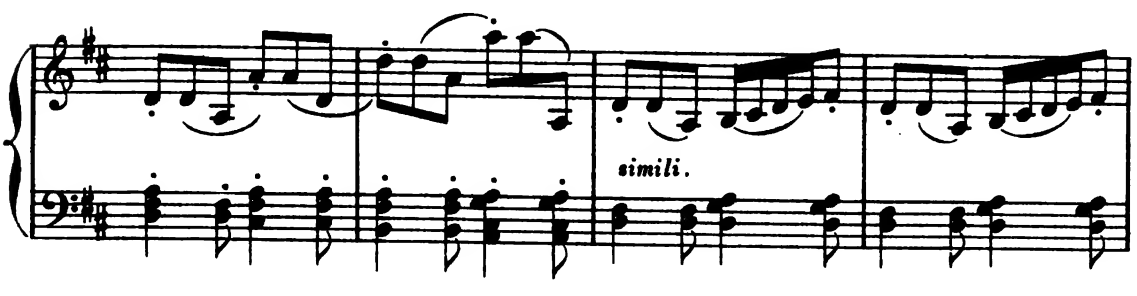


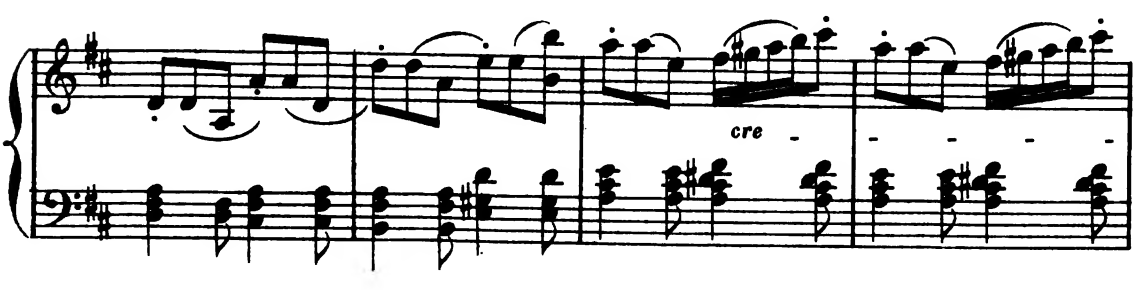


BACHILIQUE.

molto rall. **All° giocoso.**







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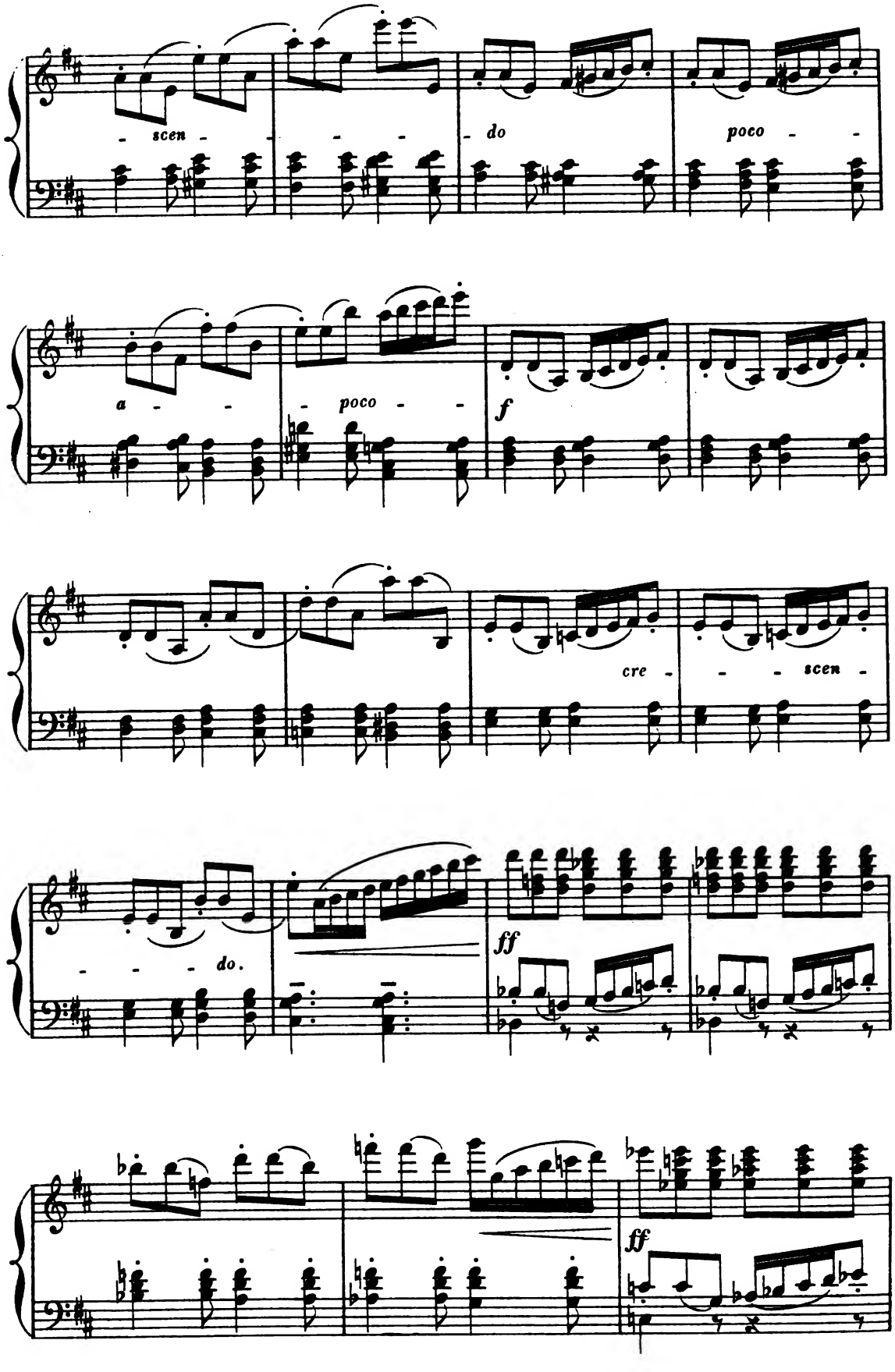

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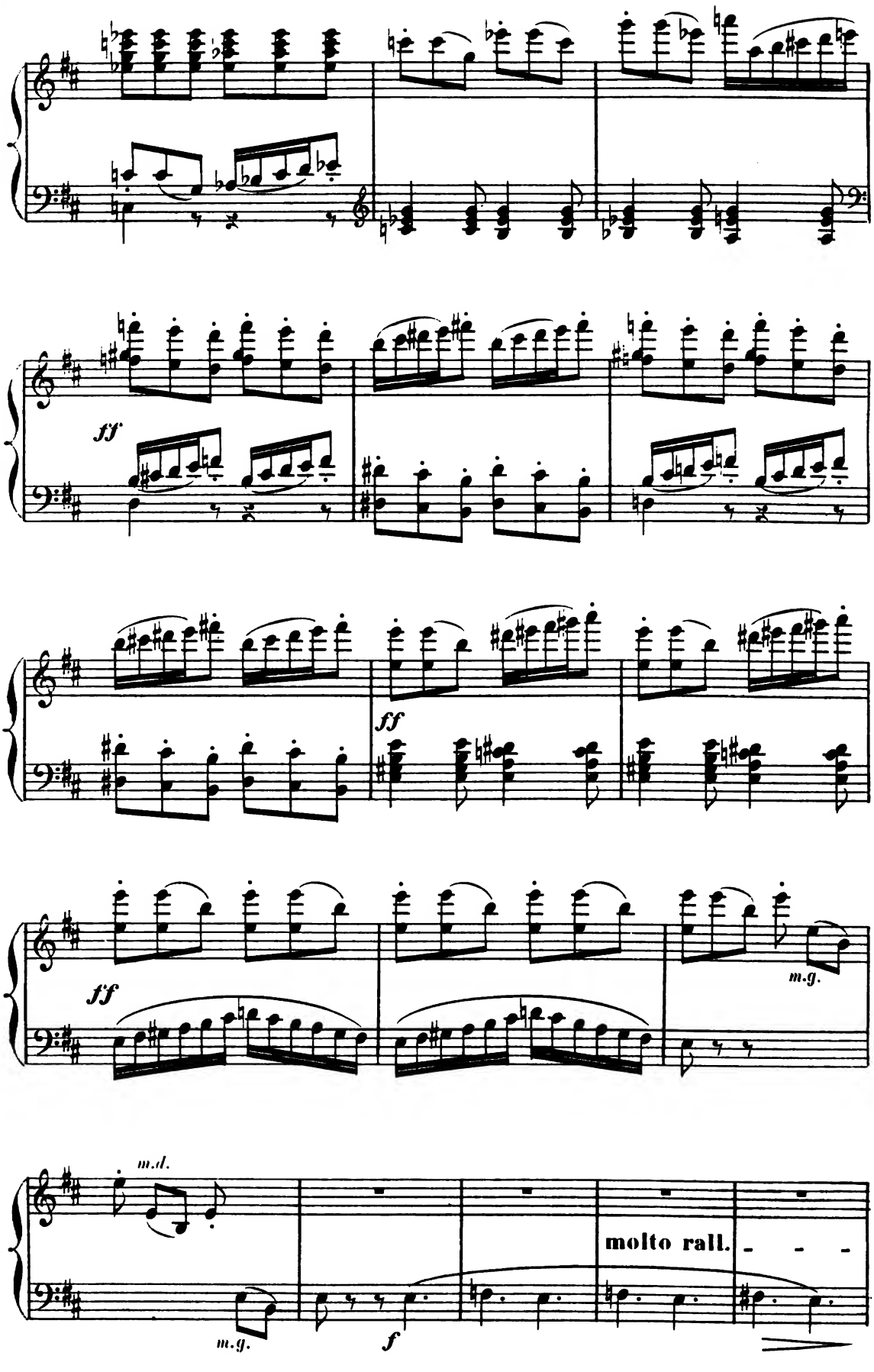

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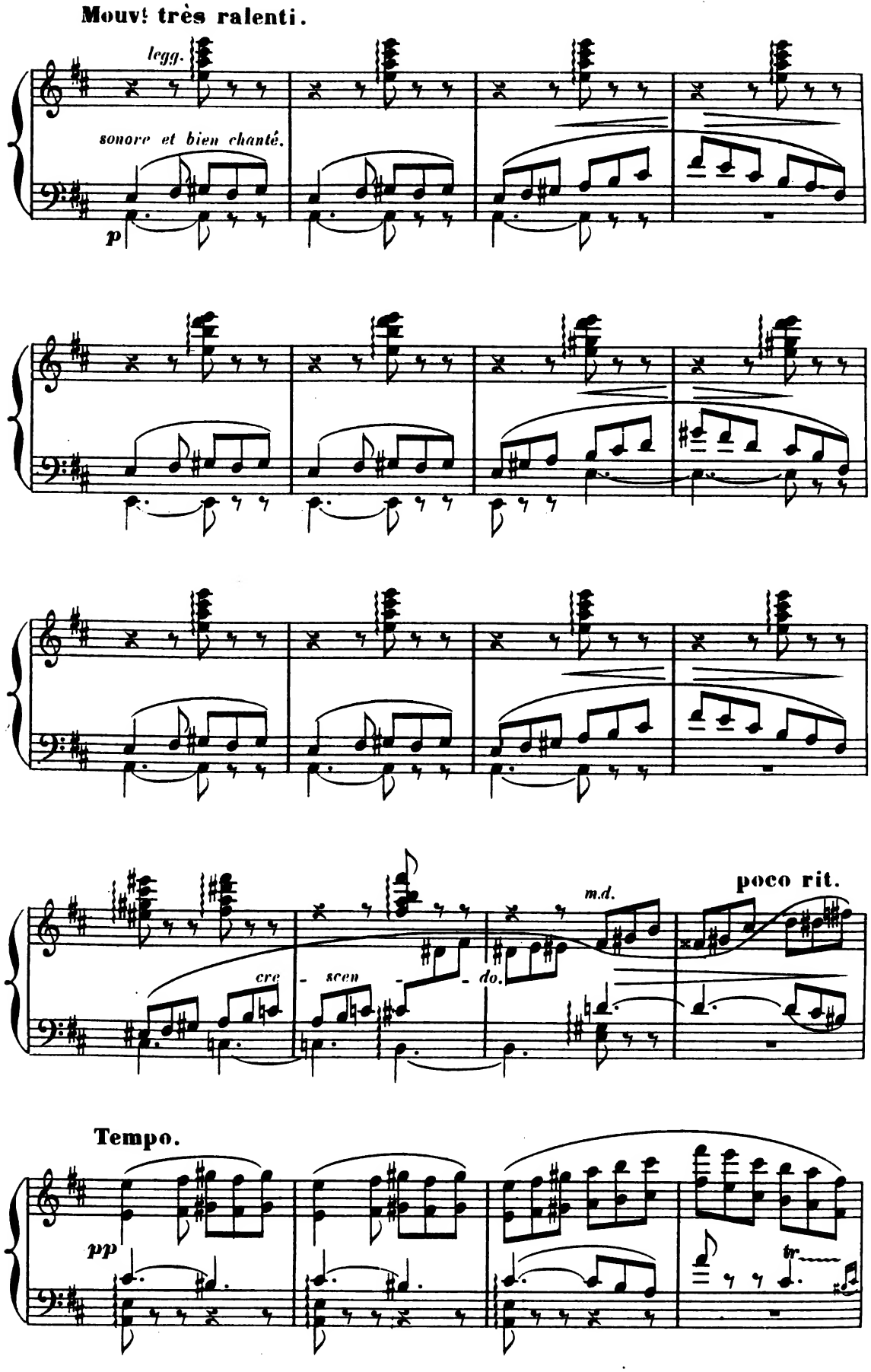

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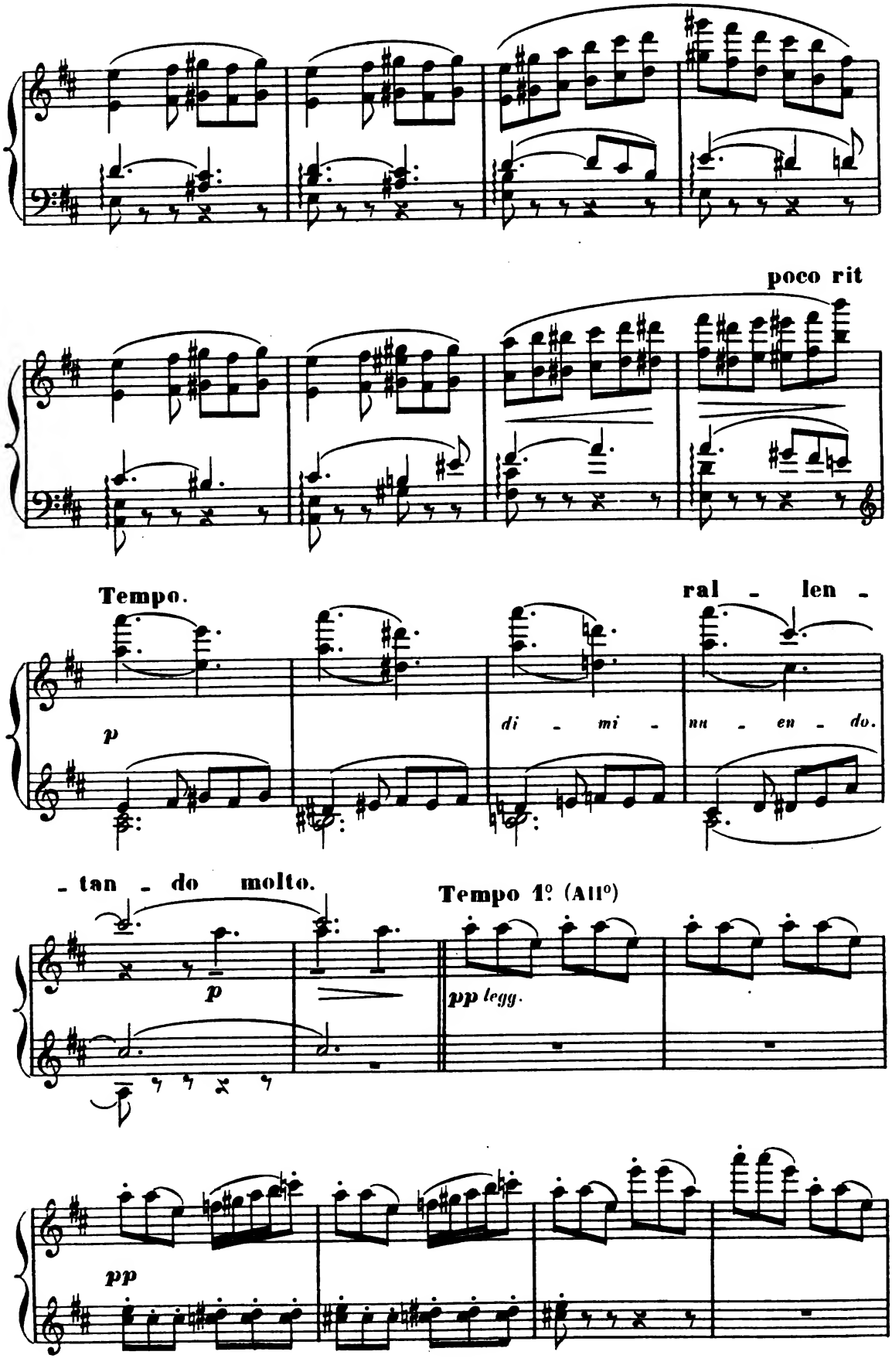

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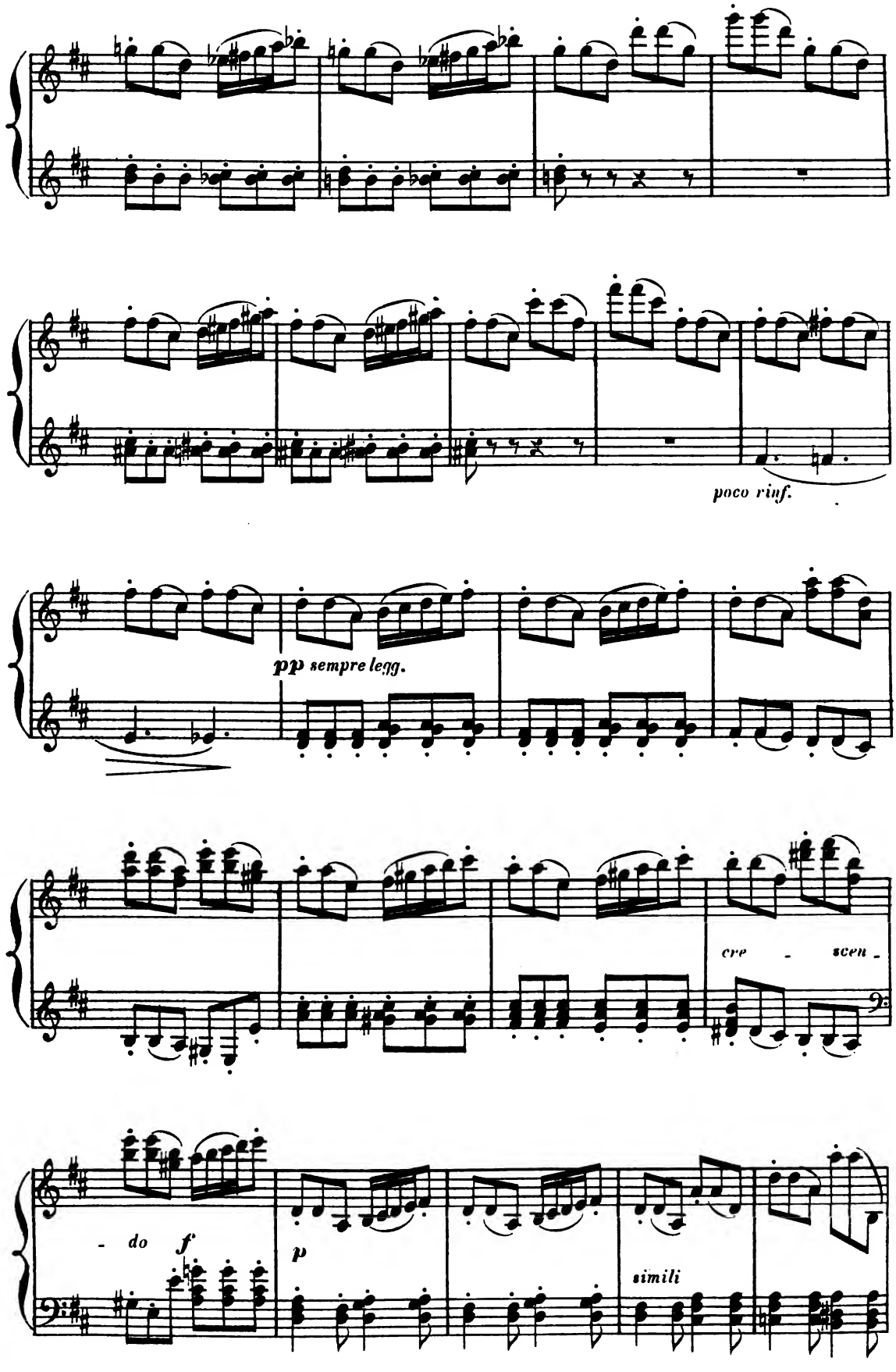

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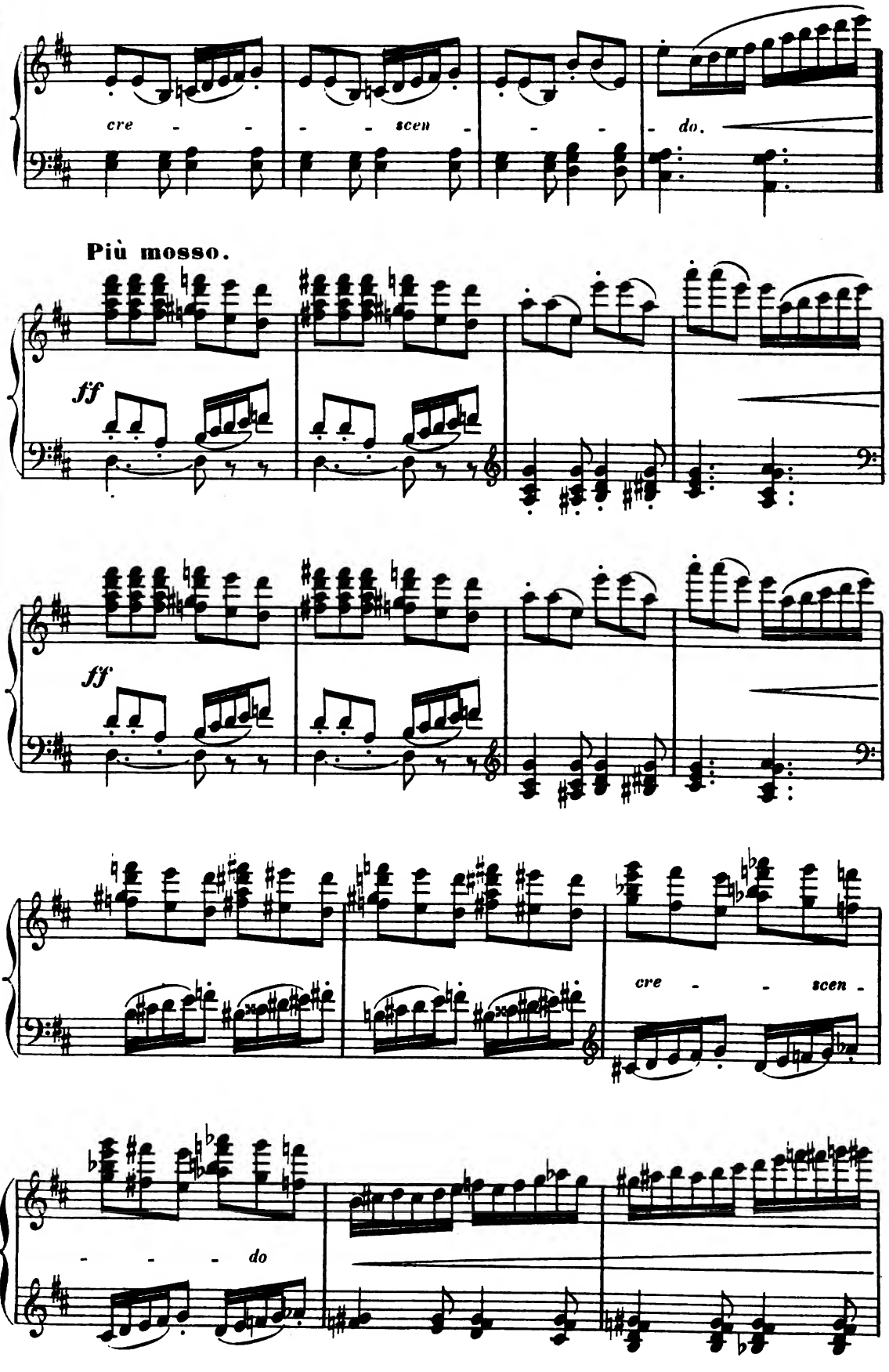

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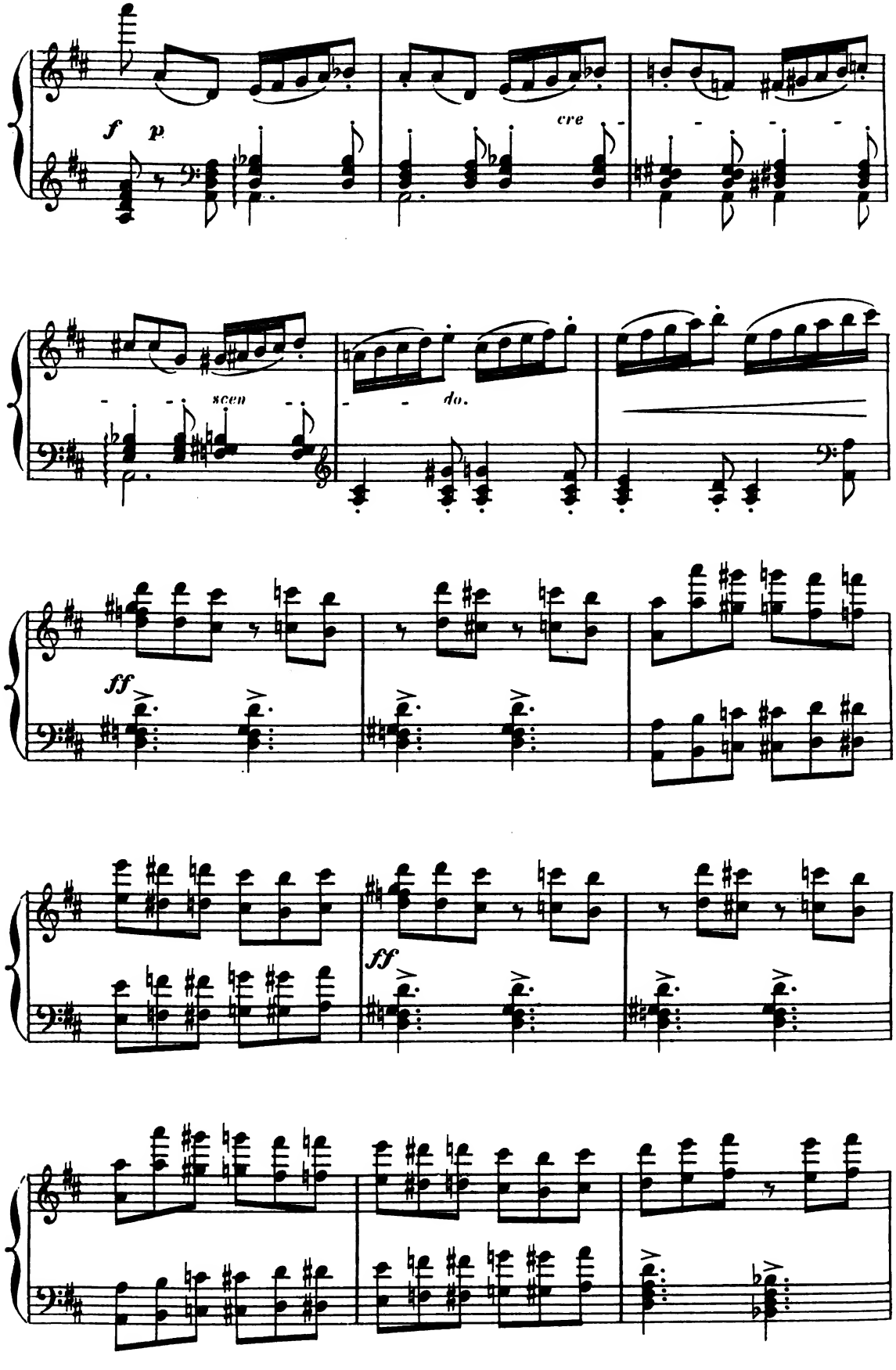

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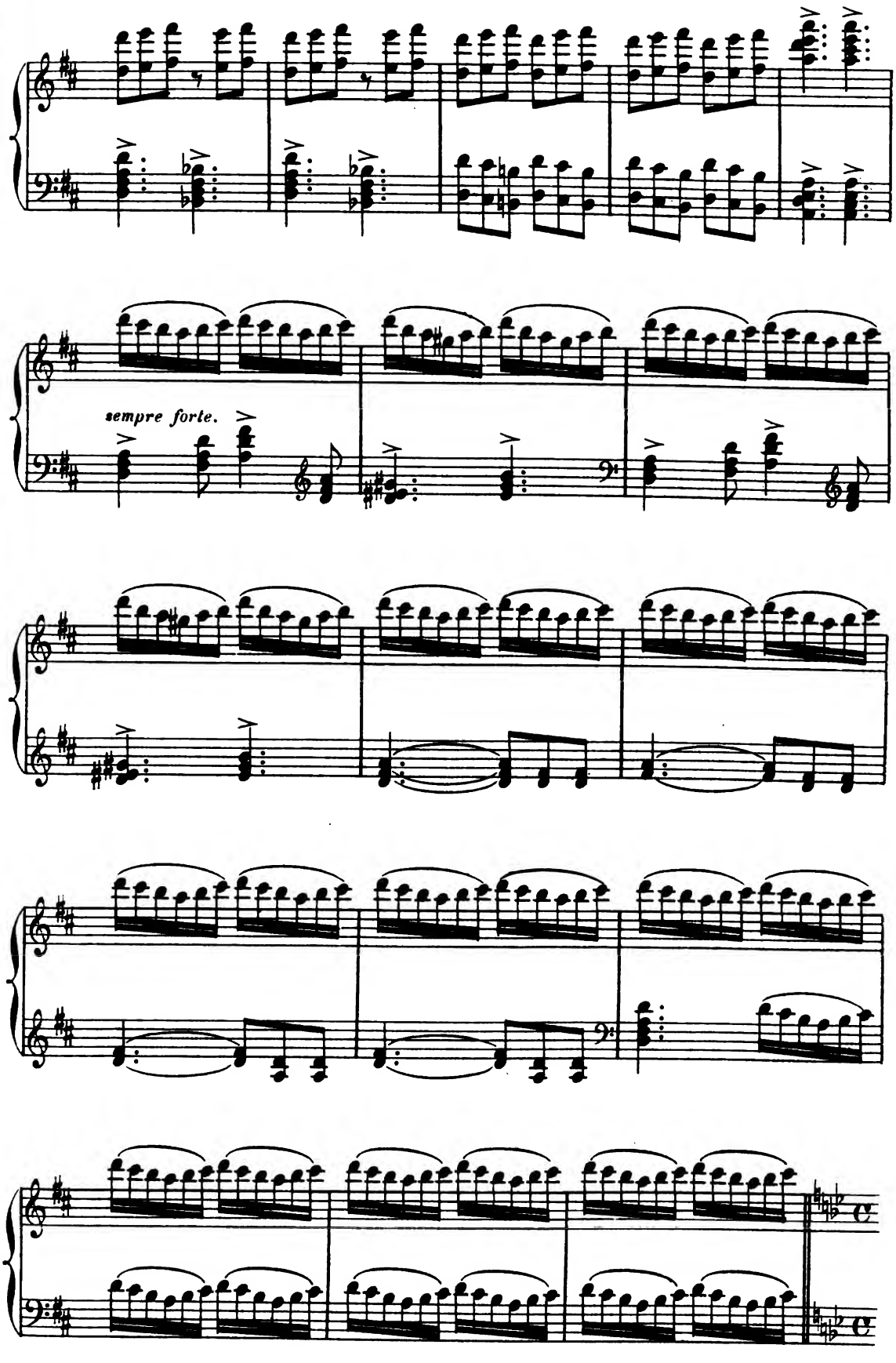

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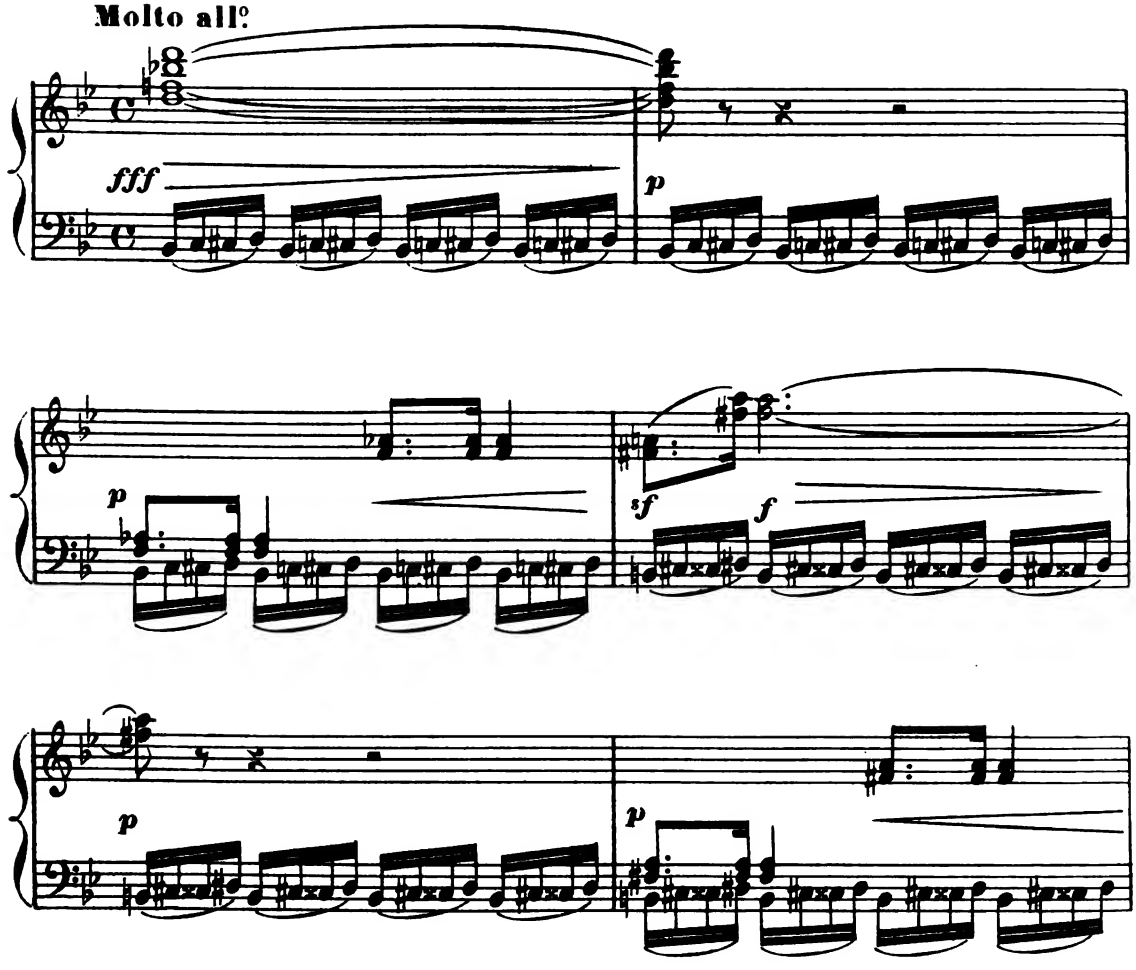
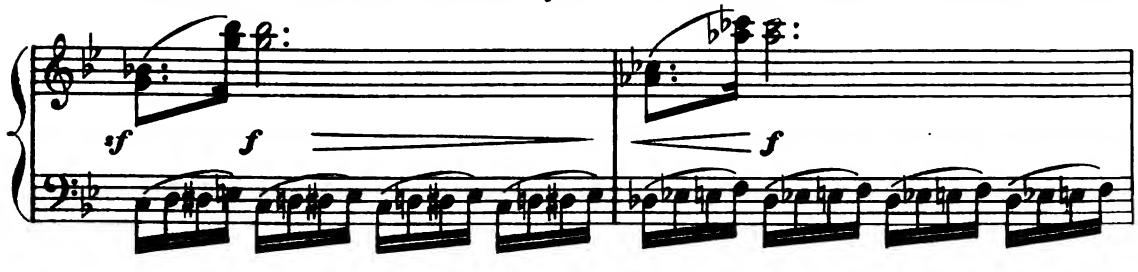
SCÈNE IV.

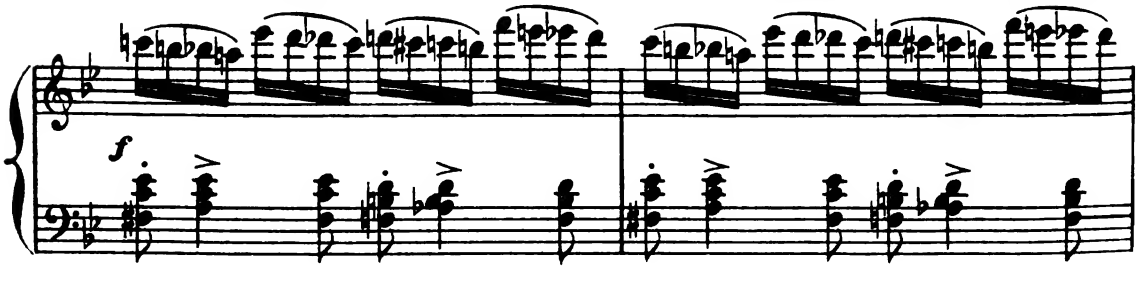
LES MÊMES, LE MOUNI-PÉNITENT et Guerriers Indiens.



Soudain, des Guerriers indiens ayant à leur tête le MOUNI-PÉNITENT enva-



-hissent la scène. Bataille entre eux et les soldats de Bacchus. Ceux-ci



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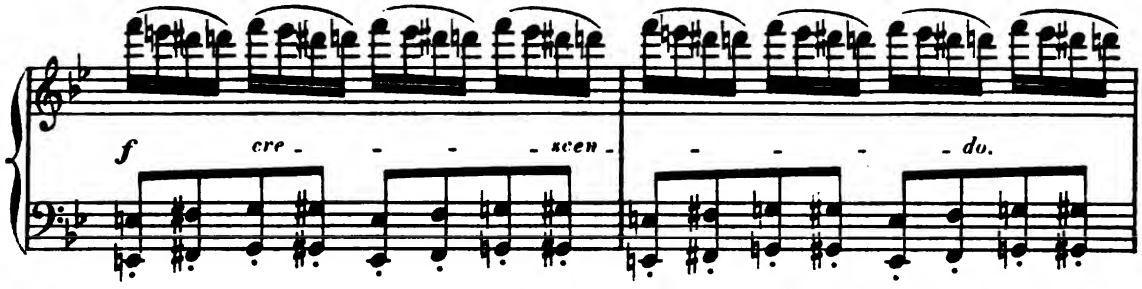
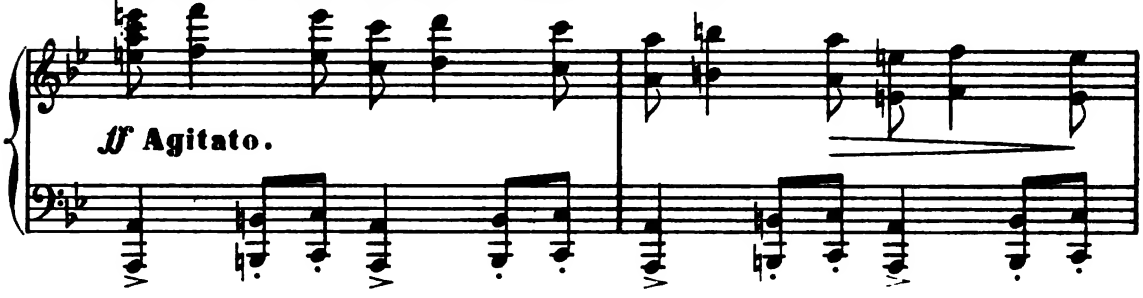
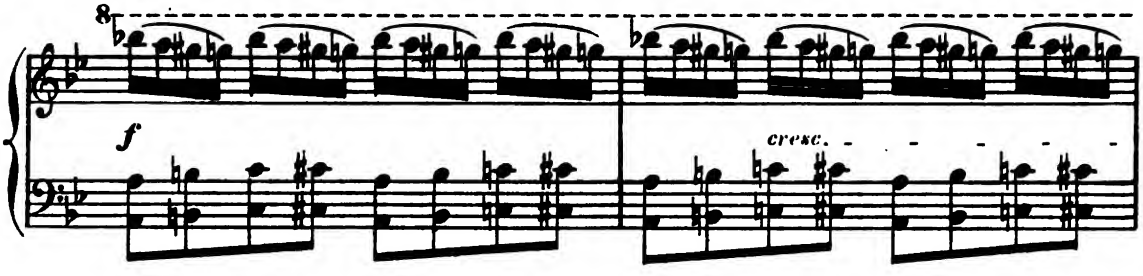
surpris fléchissent.

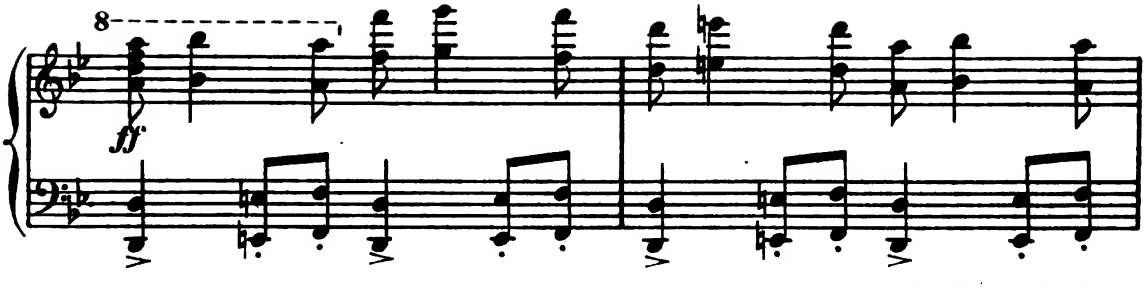


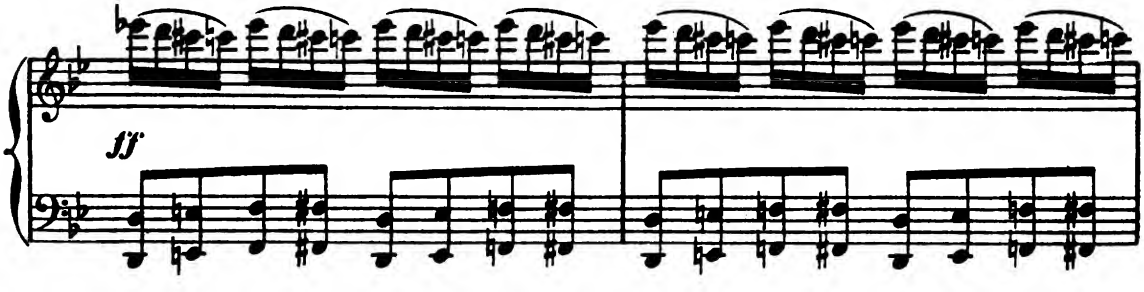
LE MOUNI-PÉNITENT se saisit de YADMA et l'entraîne.



La Prêtresse paiera de sa vie son infâme trahison.







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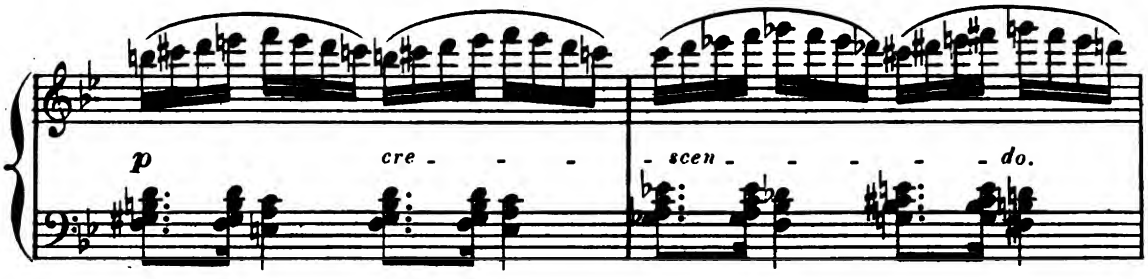
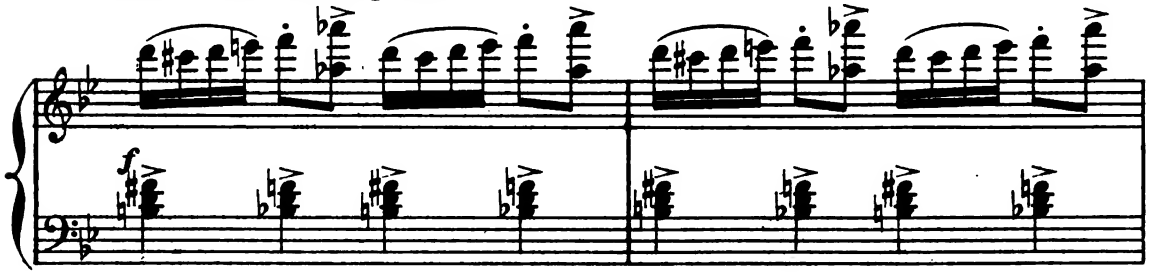
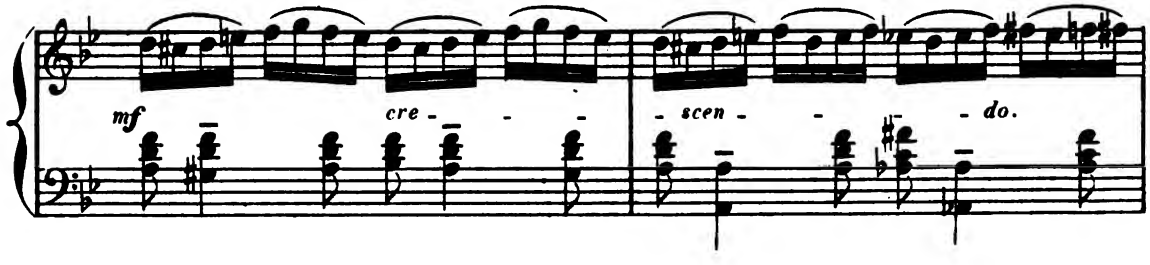
BACCHUS sur qui se sont jetés DARSATHA, les Princes et quelques Soldats Indien.

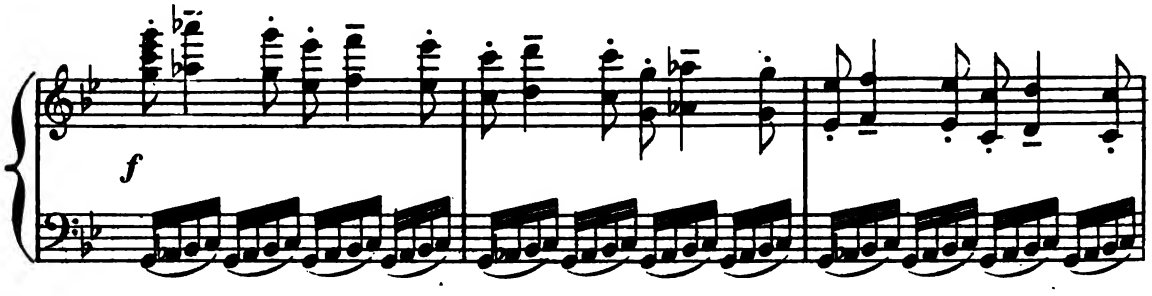


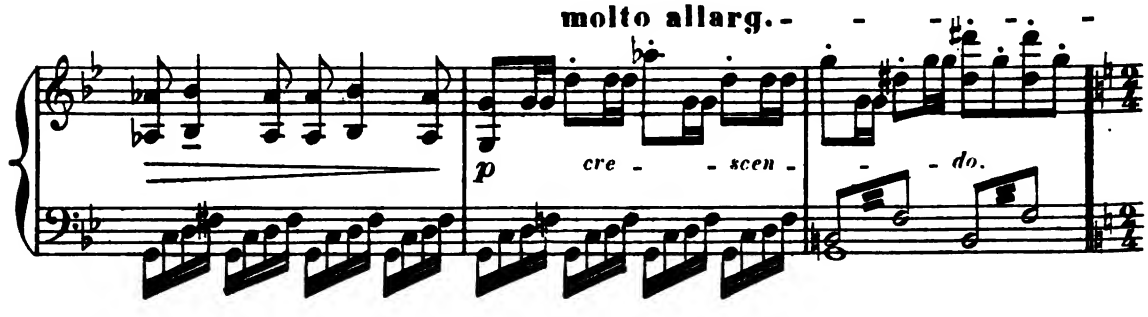
se débarrasse de ses agresseurs.



Il rallie ses guerriers et les Indiens fuient de tous côtés.







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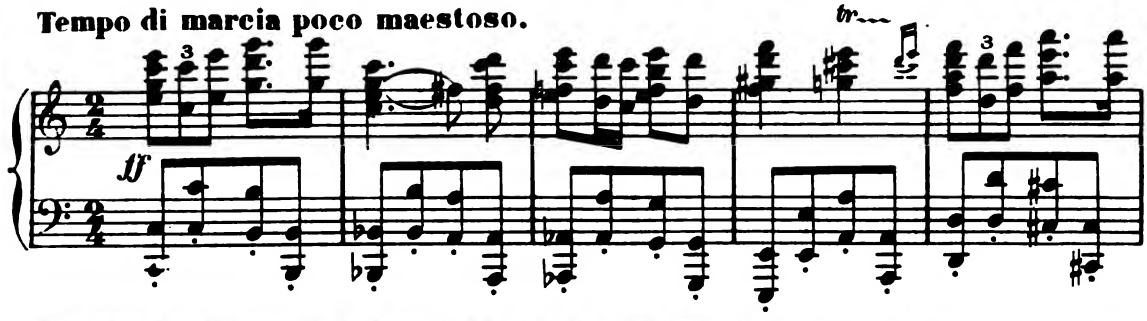
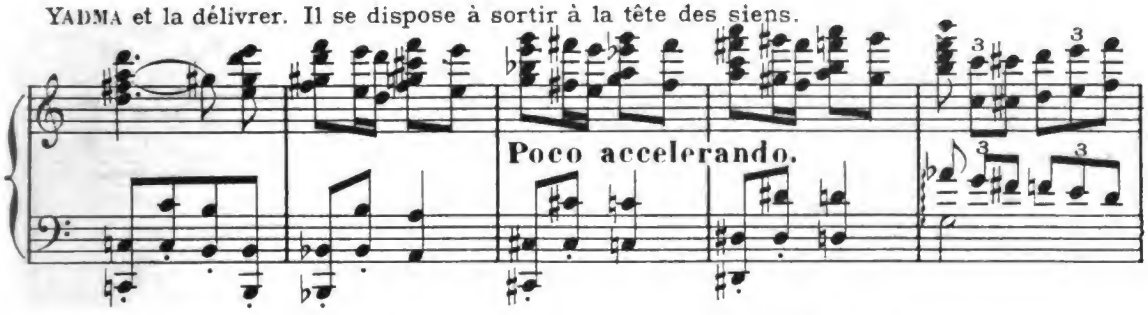
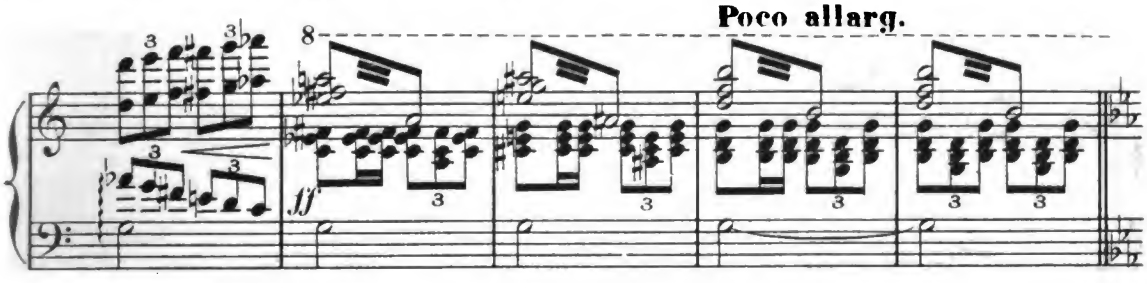
BACCHUS vainqueur indique d'un geste plein d'espoir qu'il saura bien retrouver

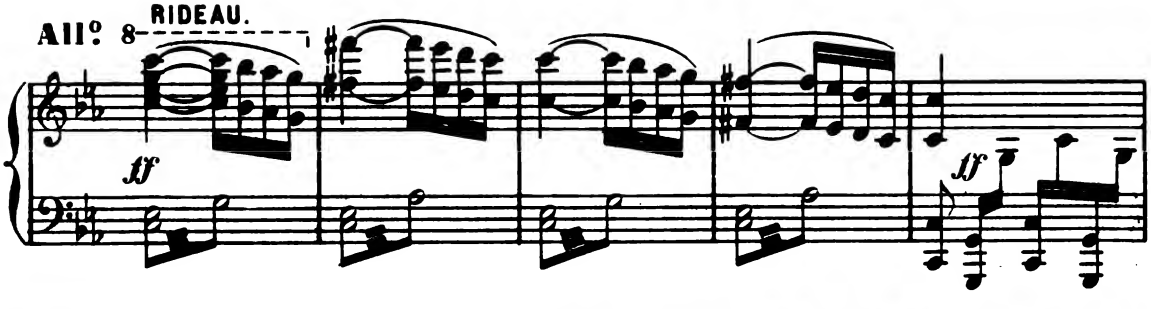
Tempo di marcia poco maestoso.

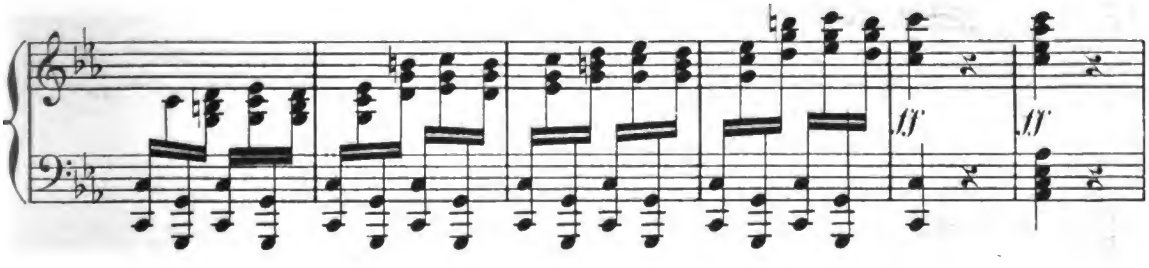


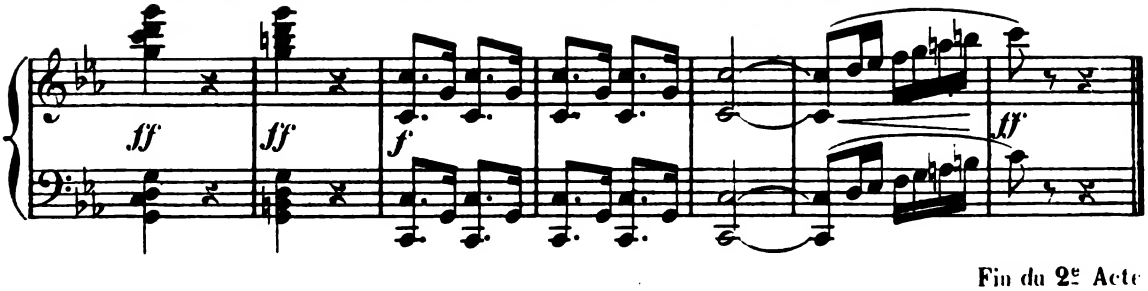
YADMA et la délivrer. Il se dispose à sortir à la tête des siens.











Fin du 2e Acte

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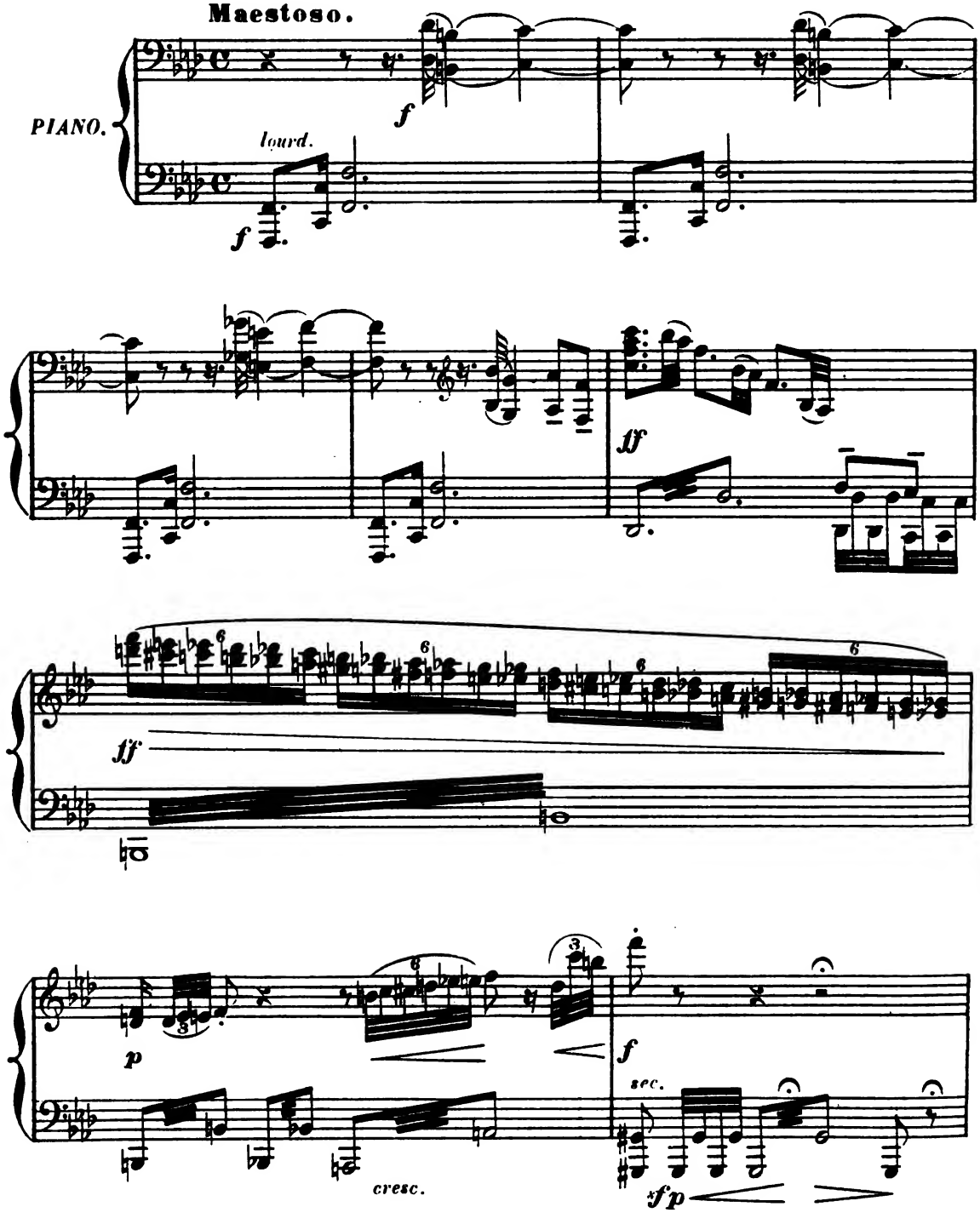
ACTE III.

4me Tableau.

Site sauvage et sombre. Ravin étroit et profond, dominé par des rocs escarpés et de hautes montagnes boisées. C'est la nuit. Eclairs et tonnerre.

SCÈNE I.

YADMA seule.



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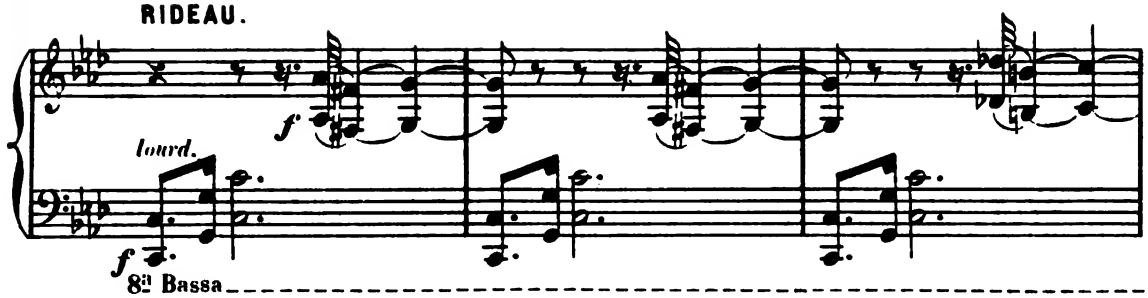
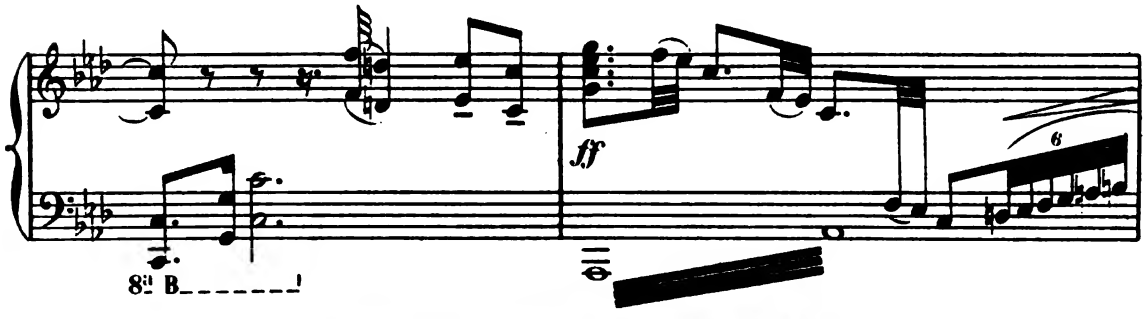
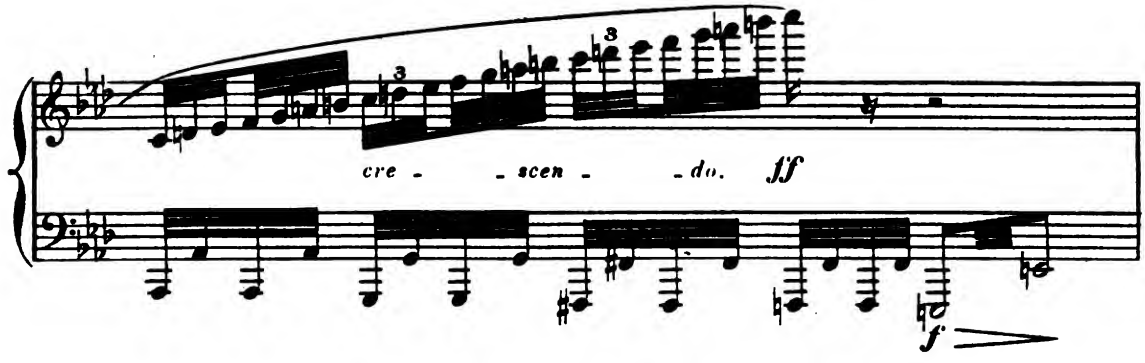
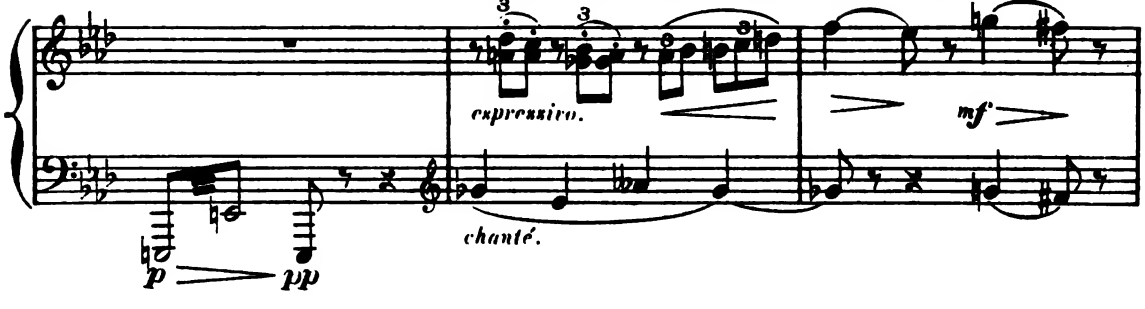
RIDEAU.



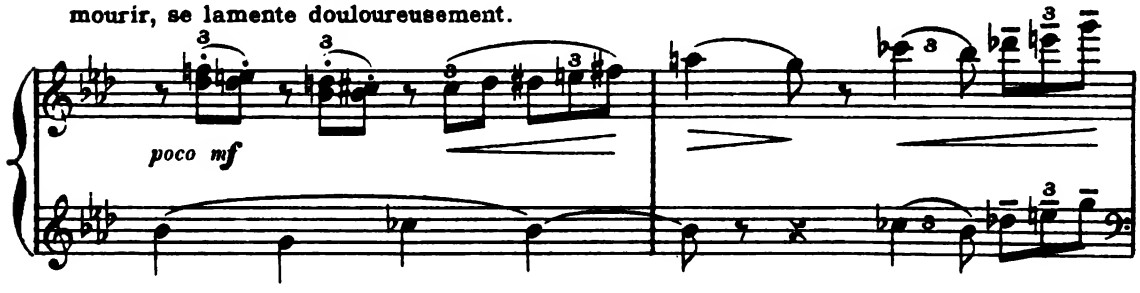




YADMA, qui a été abandonnée par LE MOUNI-PÉNITENT dans ce lieu sinistre pour y



mourir, se lamente douloureusement.



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Poco allarg.

f molto espress.

animato - - poco - a - poco.

All.o mod.to Un éclair frappe YADMA en plein visage. Elle chancelle et se cache la

fff

figure avec ses mains.

p *cre - - scen - - - do.* *f* *di - mi - nu - en - do.*

SCÈNE II.

SAKOUNI et les Indiens fuyards.

On entend les rythmes d'une marche qui se rapproche peu à peu.

Moderato.

pp

pp

pp

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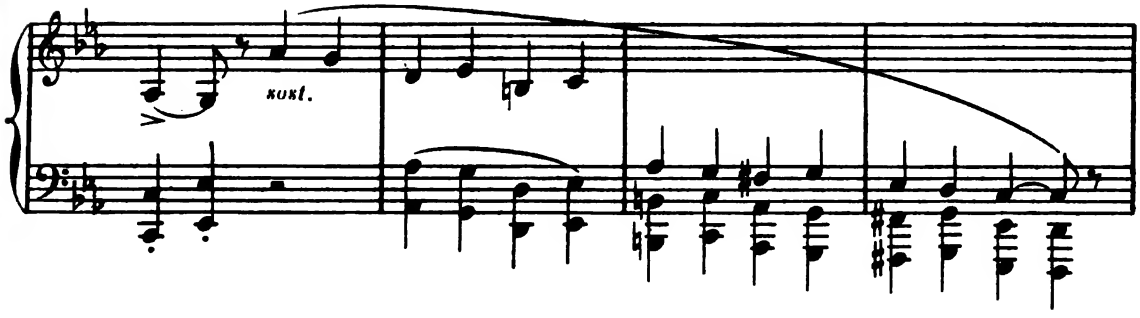
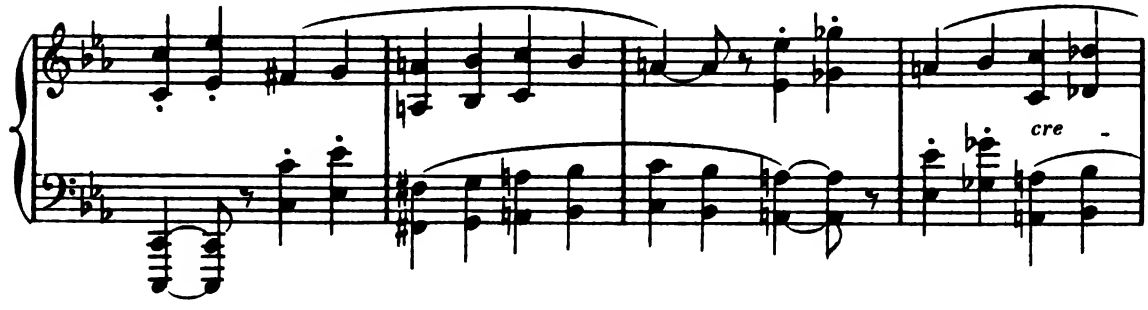
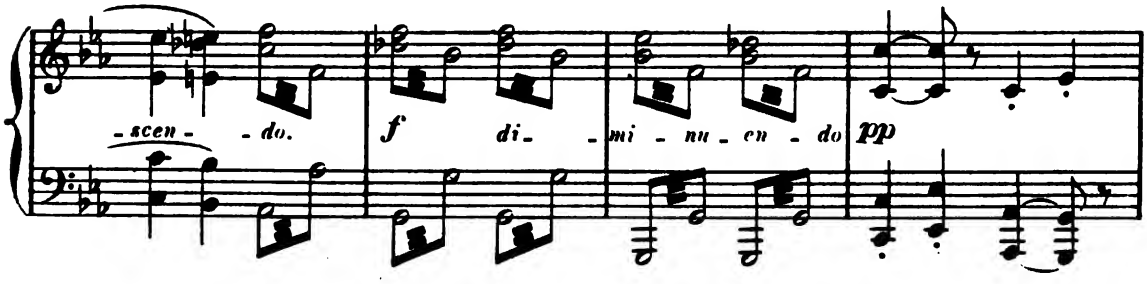
C'est une troupe de fuyards guidés par SAKOUNI. Ils ont pu s'échapper et regagnent

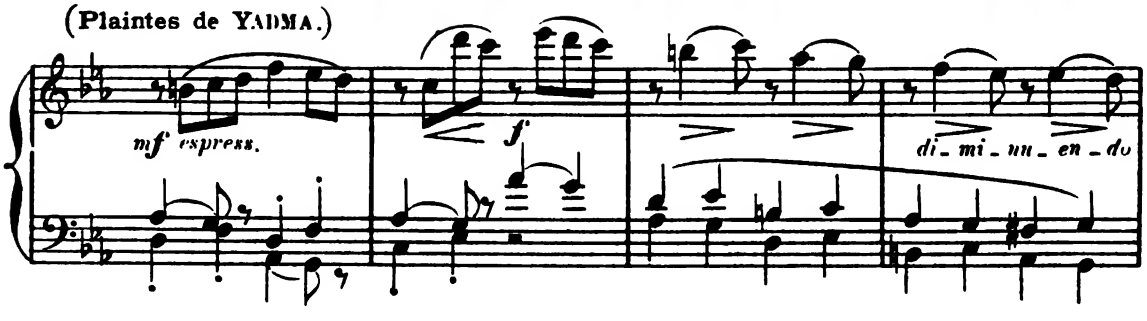


péniblement leurs montagnes.

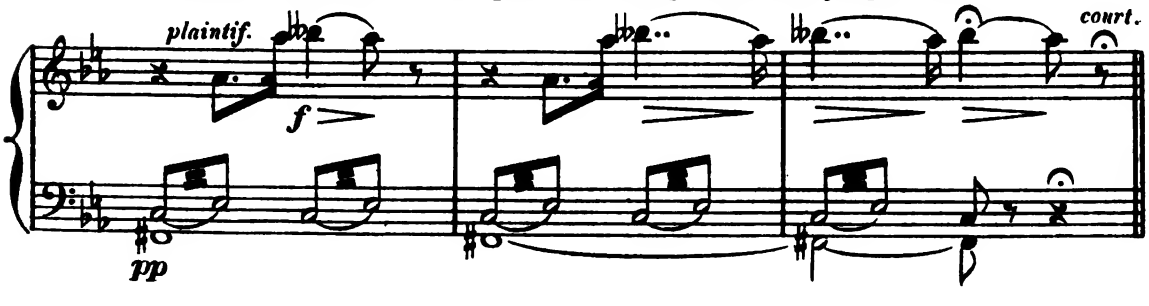




(Plaintes de YADMA.)



Tout-à-coup ils s'arrêtent. Des gémissements parviennent jusqu'à eux.



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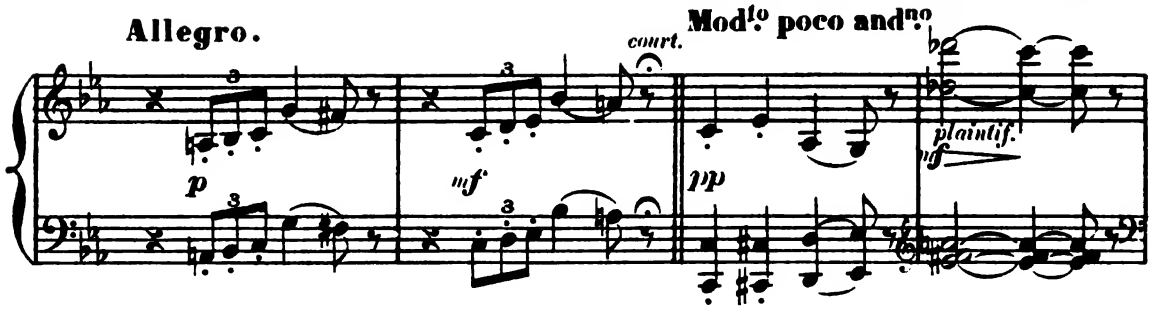
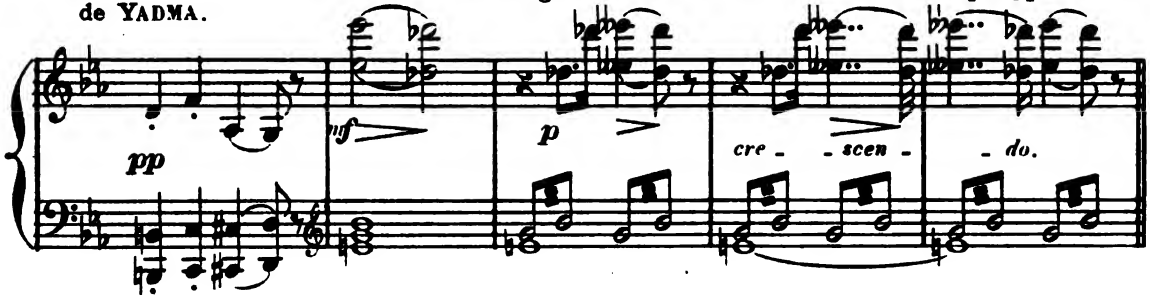
Ce n'est rien.... Appels désespérés

Allegro. **Mod^to poco and^no**



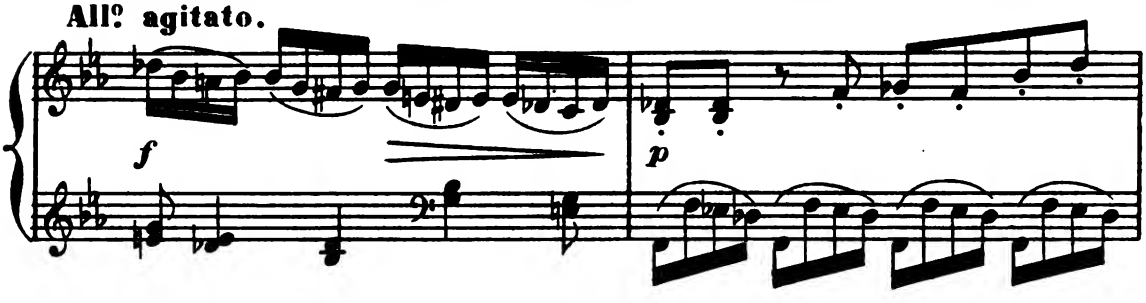
D'où viennent ces gémissements? Est-ce un des leurs qui appelle ainsi?

de YADMA.

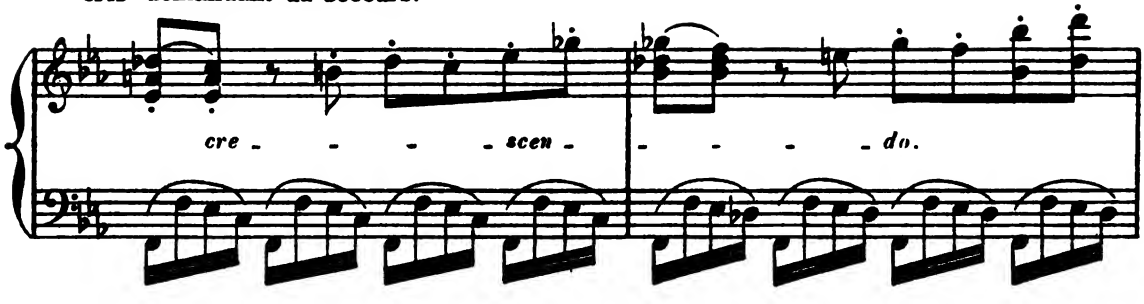


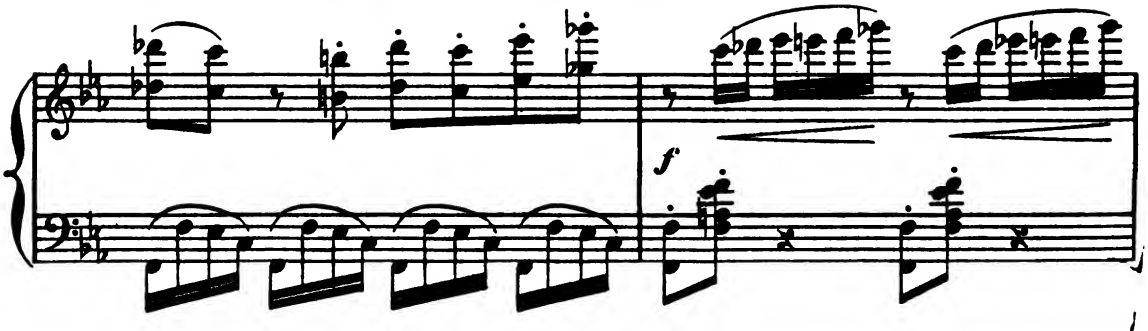
SAKOUNI le saura. Il cherche à se rapprocher de l'endroit d'où s'échappent les

All^o agitato.



cris demandant du secours.





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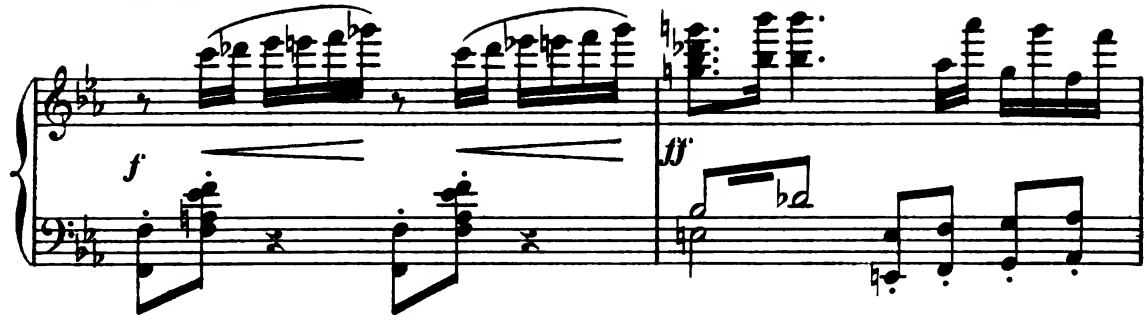
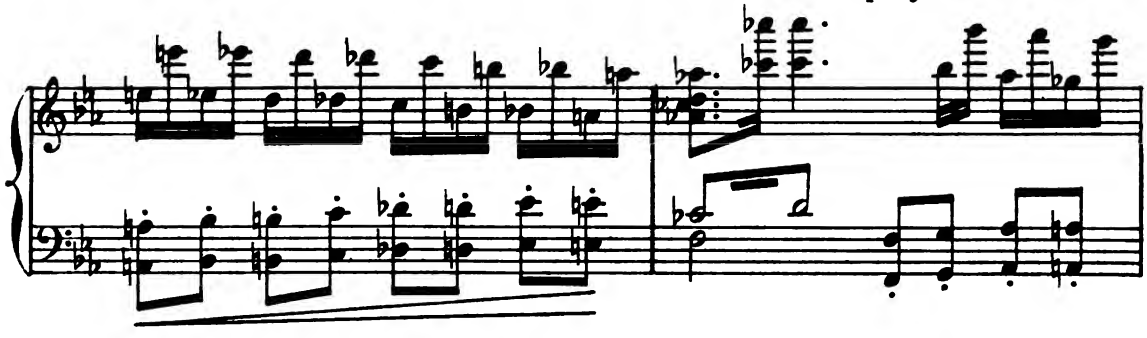
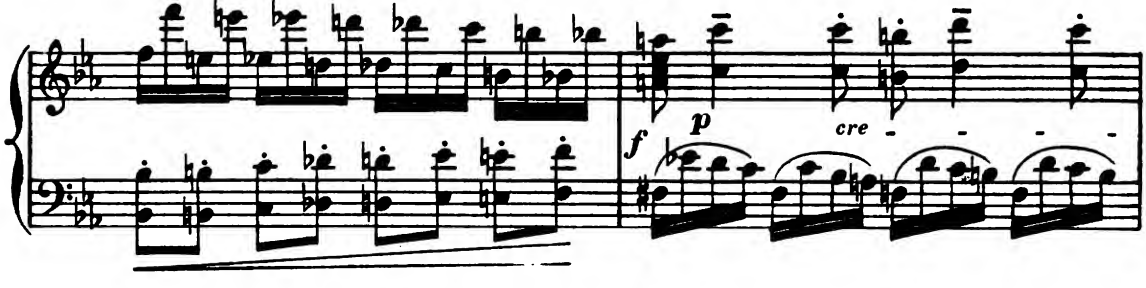
SAKOUNI aperçoit YADMA. C'est elle!



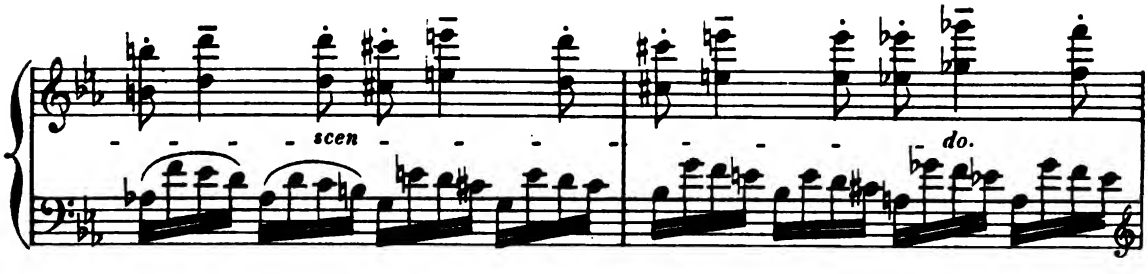
C'est YADMA la parjure!



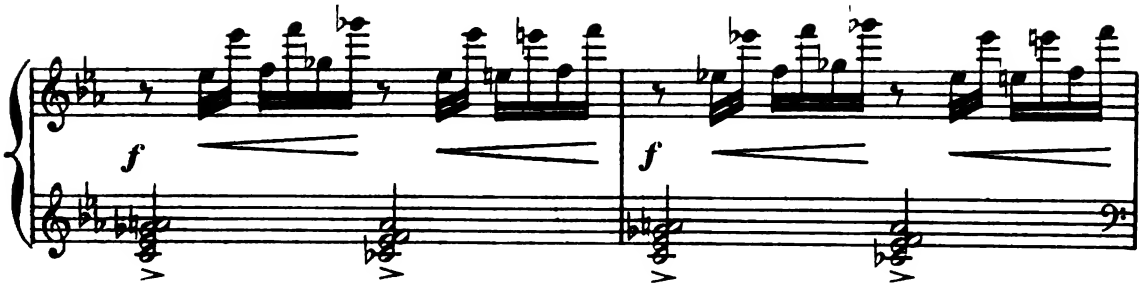
D'un geste SAKOUNI appelle ses



compagnons. Ceux-ci accourent



auprès de leur chef et reconnaissent YADMA.



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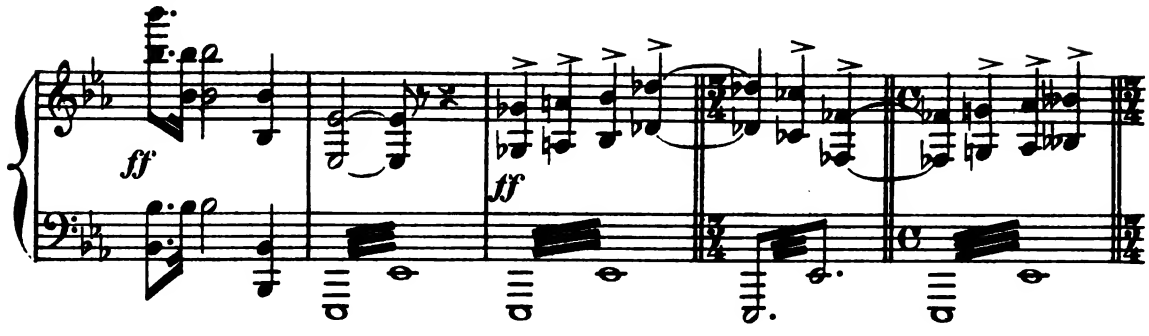
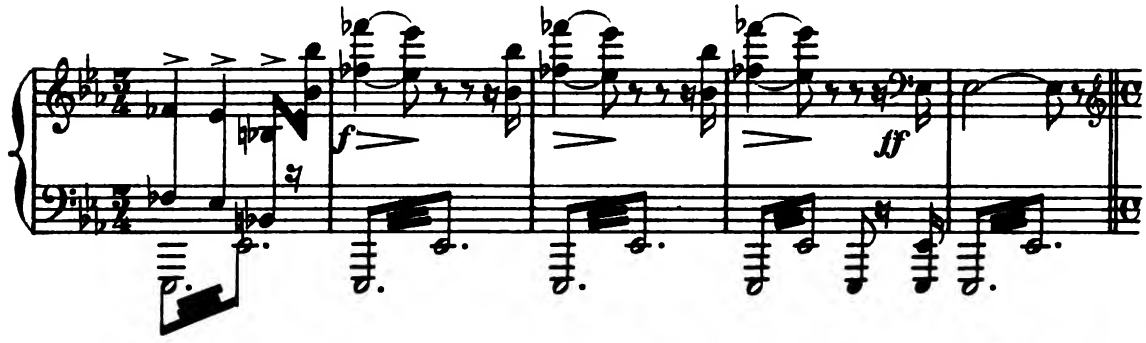
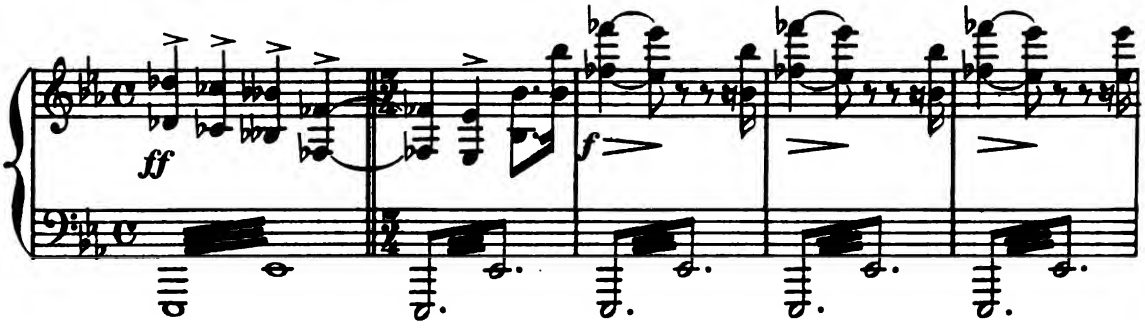
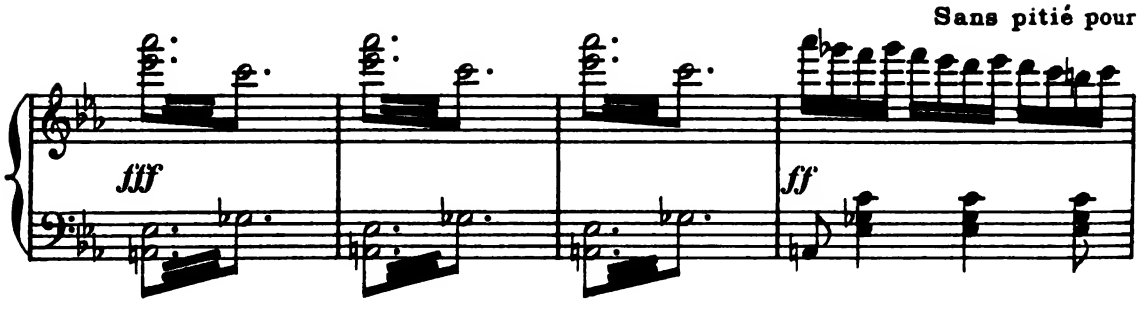
Tous, ils lui rappellent son serment et la maudissent.



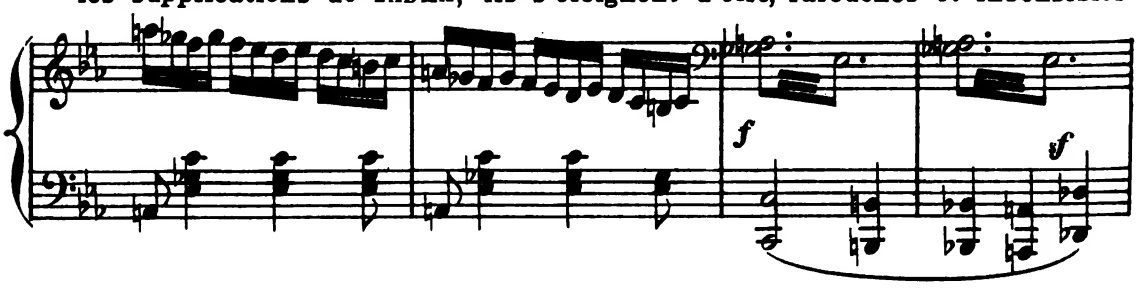




Sans pitié pour



les supplications de YADMA, ils s'éloignent d'elle, farouches et insensibles.



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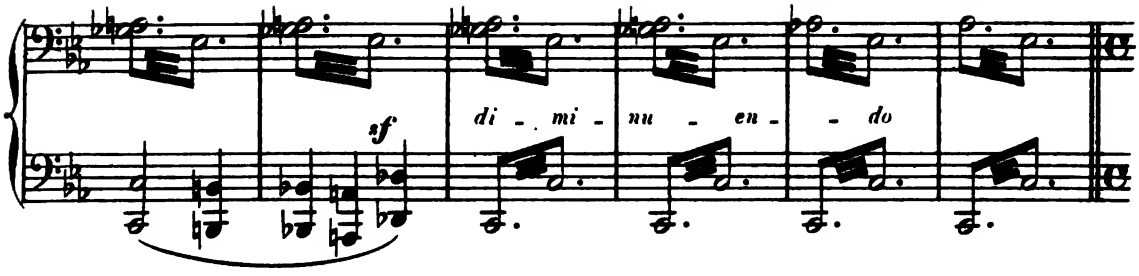
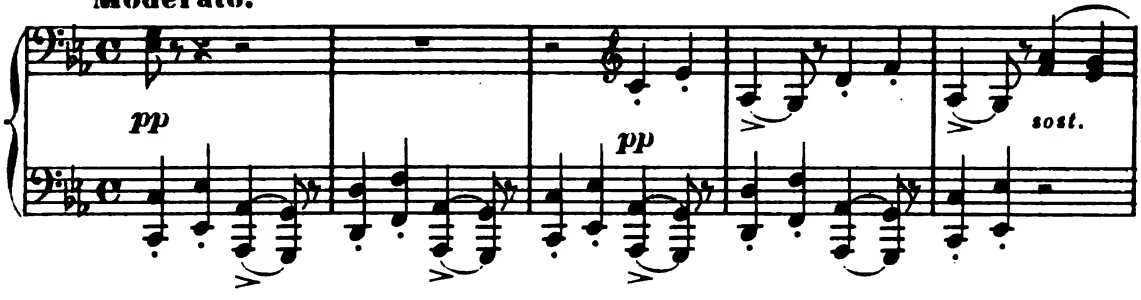
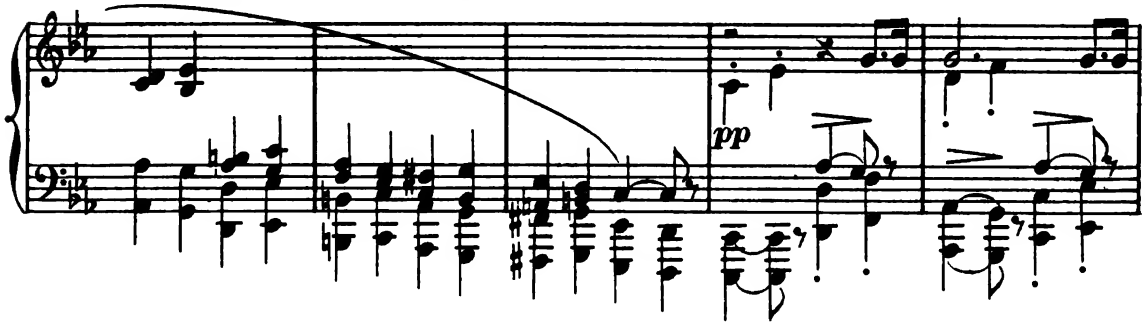
Ral-len-tan-do.



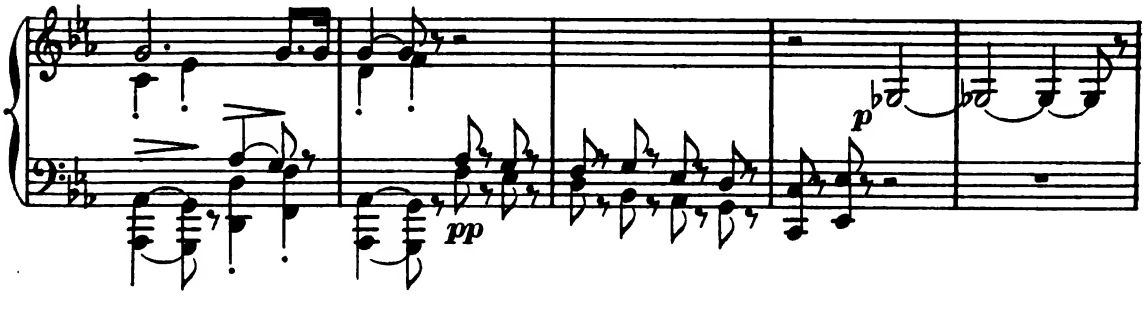
Moderato. Ils reprennent leur marche vers les hautes montagnes qui



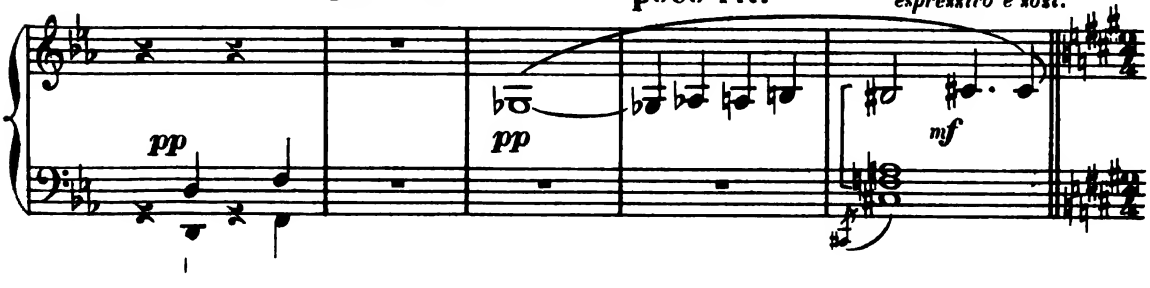
doivent leur servir de refuge.



Ils disparaissent. YADMA écoute anxieuse...



plus rien! poco rit. espressivo e sost.



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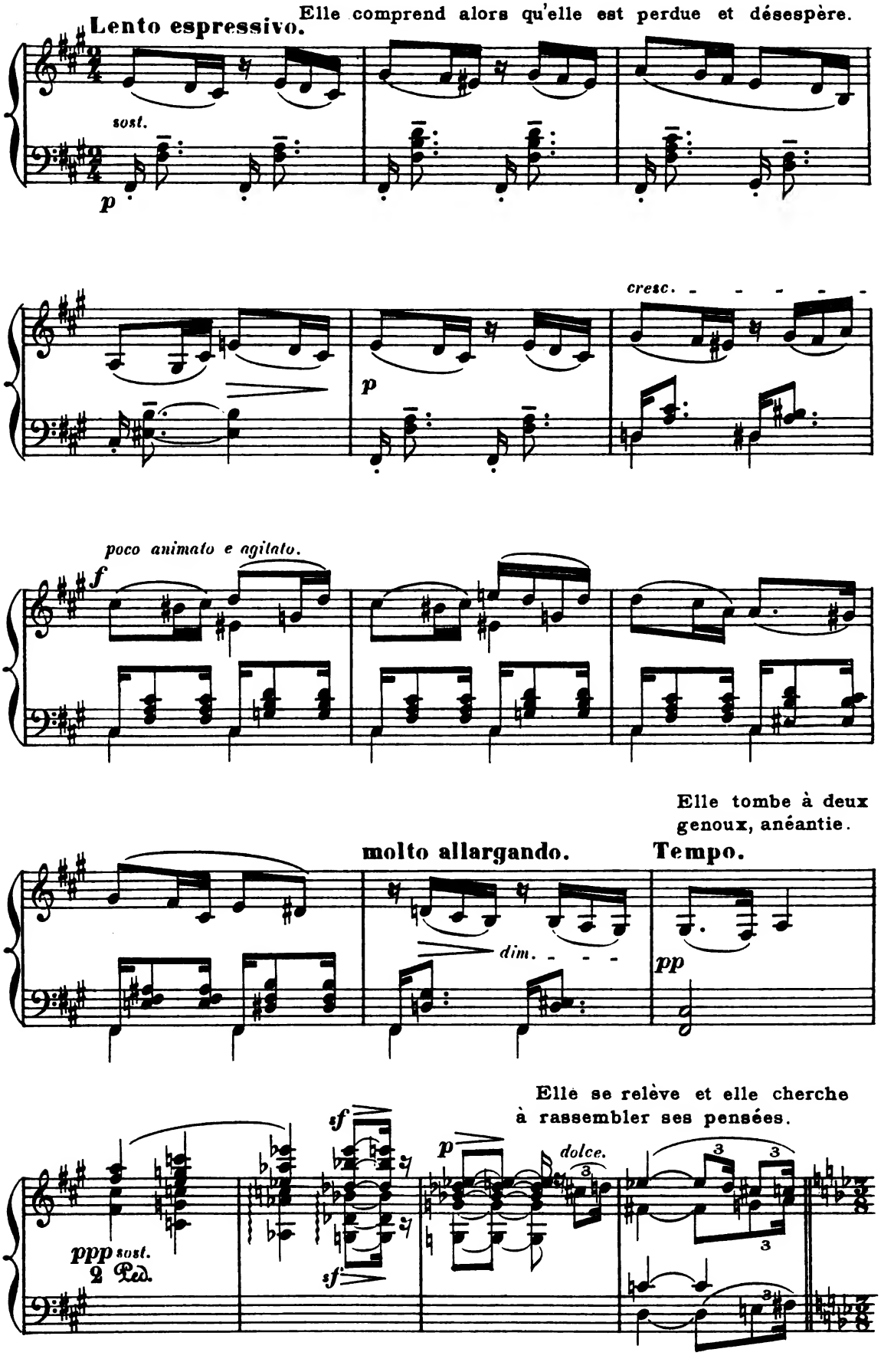
SCÈNE III

Elle comprend alors qu'elle est perdue et désespère.



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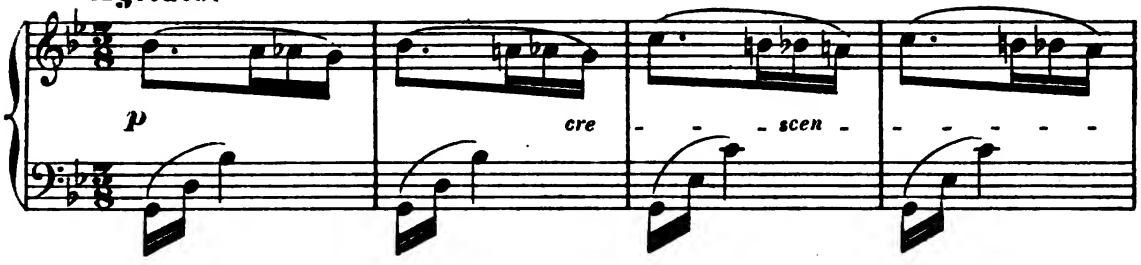
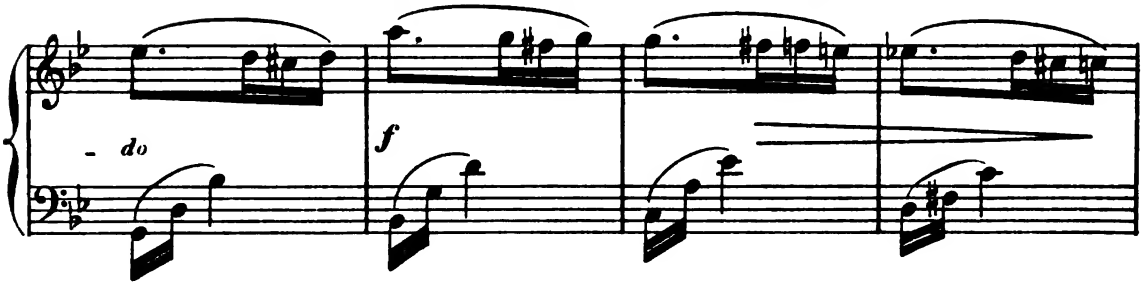
Son horrible situation lui apparaît de nouveau.

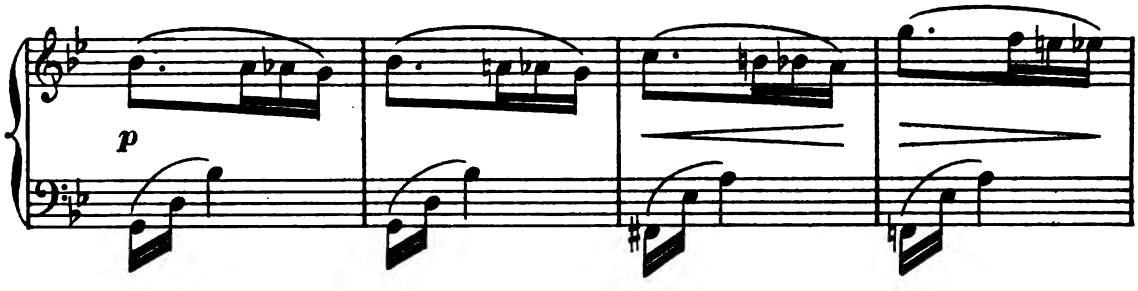
Agitato.



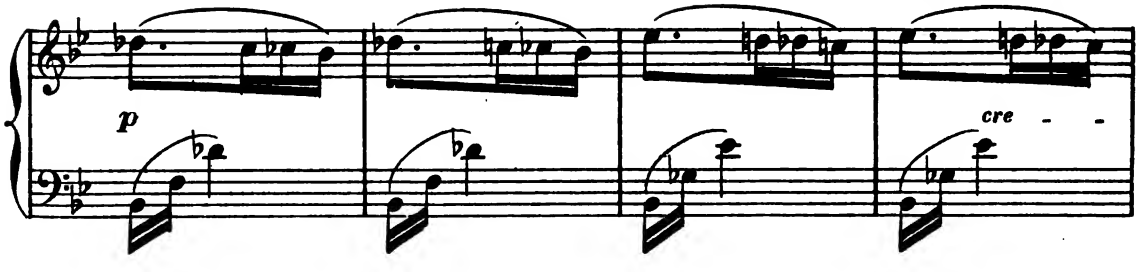
Oui, tout est bien fini! Aucun espoir ne lui reste!



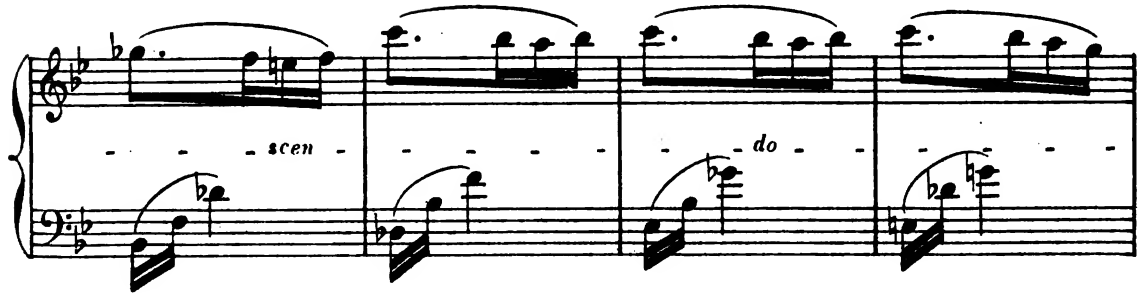
Elle mourra donc... dévorée par les bêtes féroces.....



Non! Non! ce



n'est pas possible... Et pourtant aucune puissance humaine



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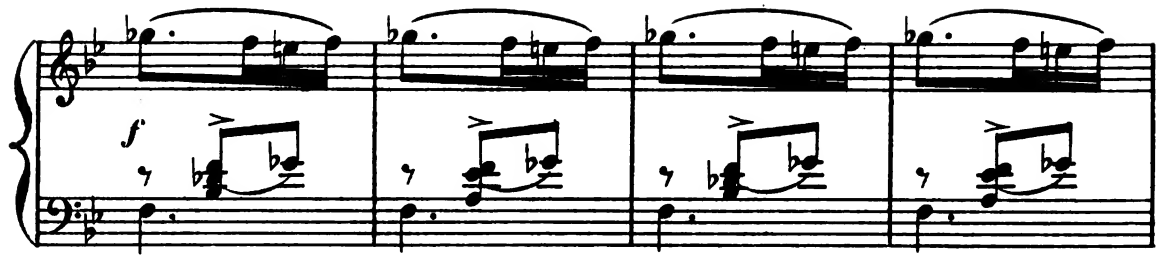
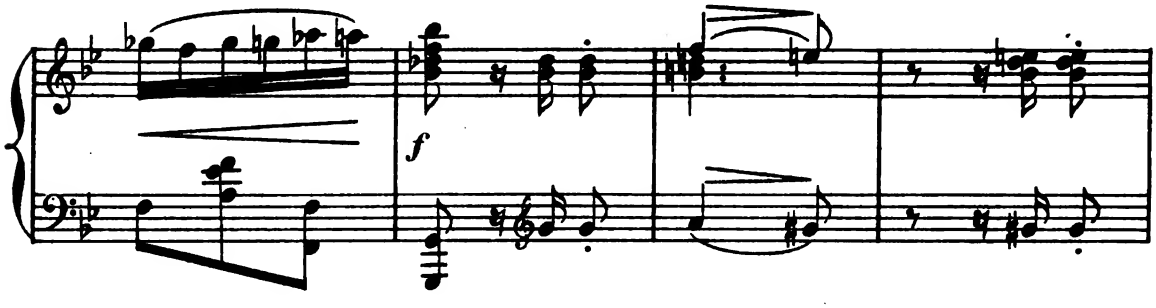
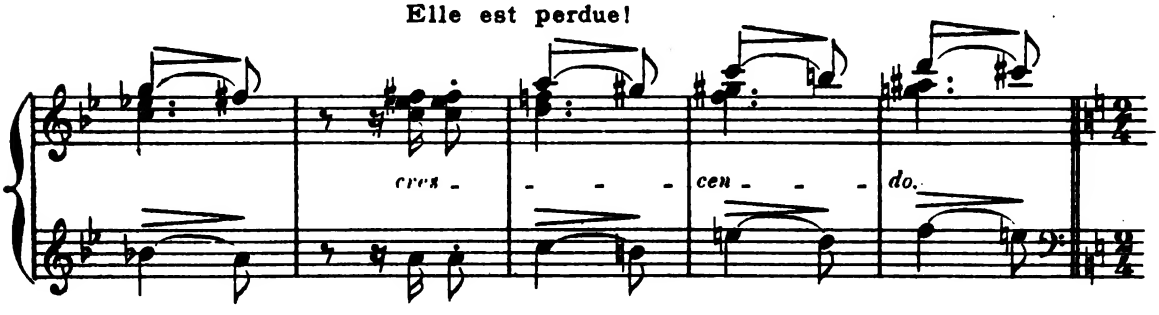
ni divine ne peut la sauver.



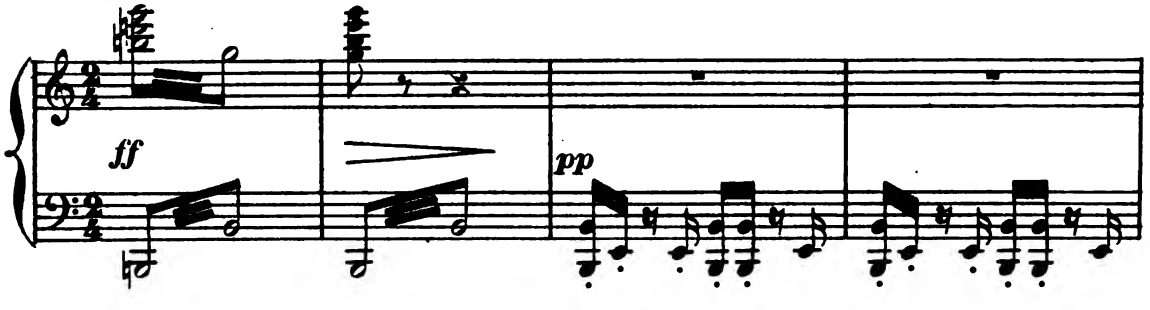


Elle est perdue!



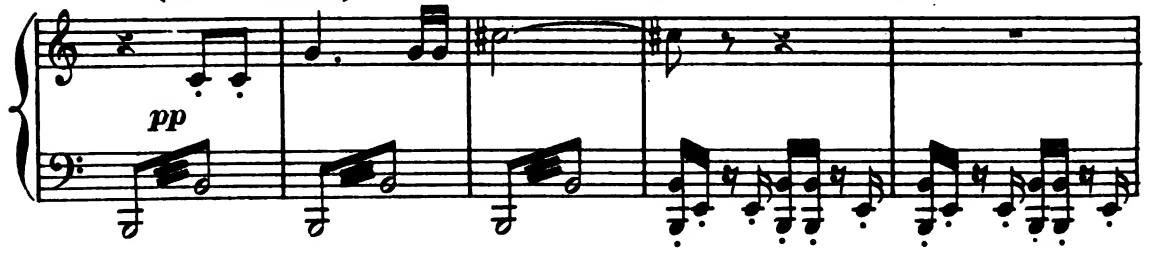
SCÈNE IV.

All° moderato. BACCHUS, SILÈNE, Bacchantes, Bassarides et Ménades.



(dans le lointain)

Mais quels sont ces bruits?



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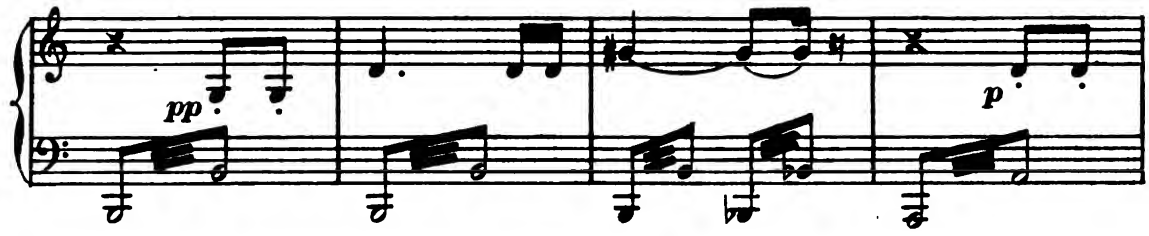
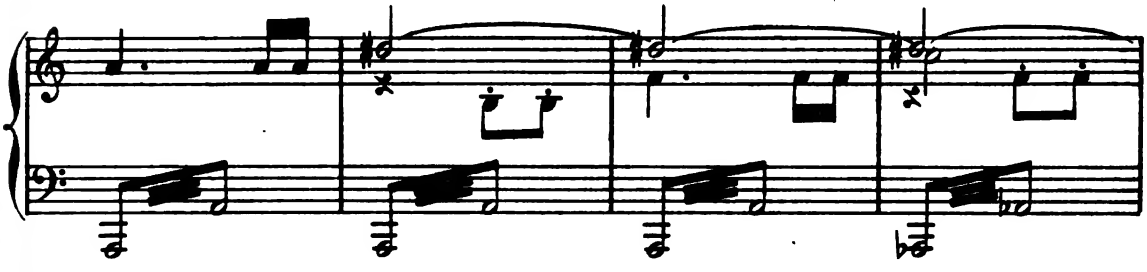
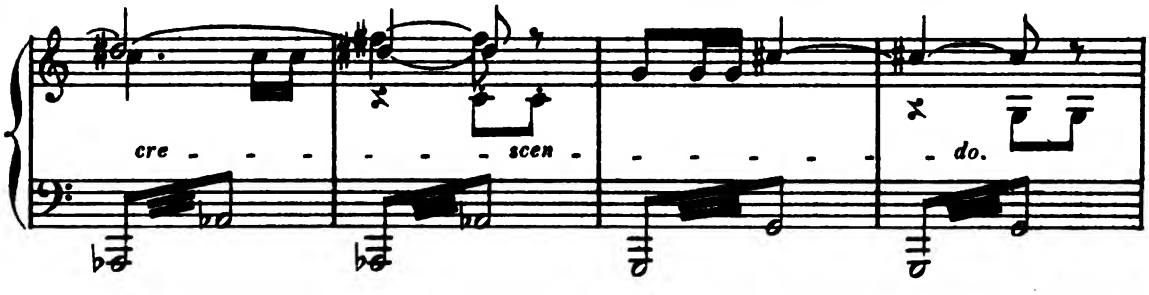


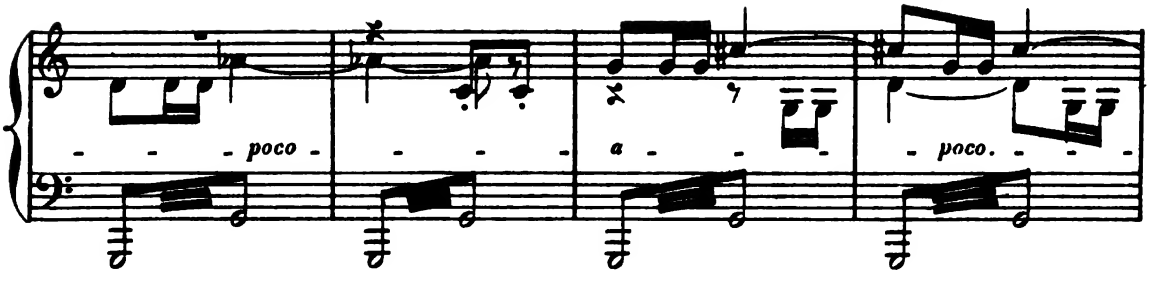
Au loin des sons de conques retentissent...

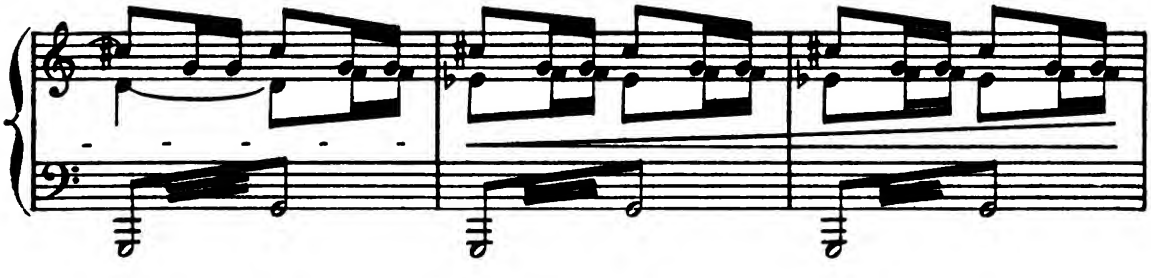


YADMA prête l'oreille...



Ciel! Quel espoir! C'est le salut peut-être?





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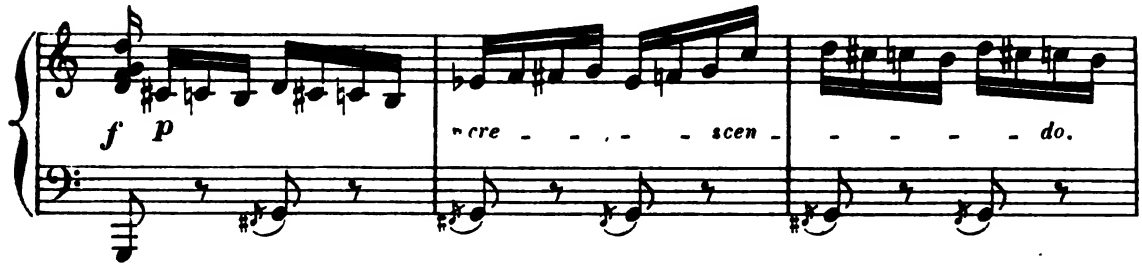
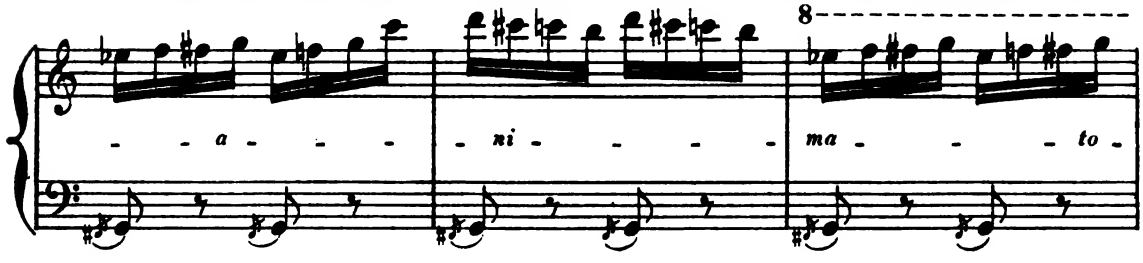
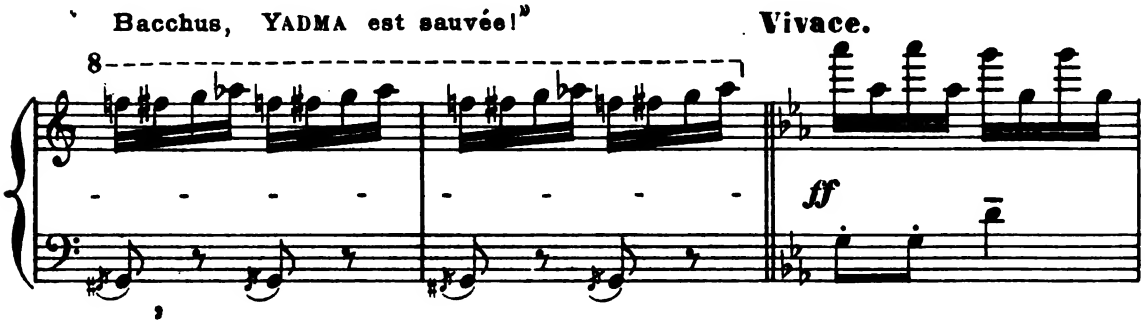
Maintenant ce sont les bruissements des tambourins, les tintements des



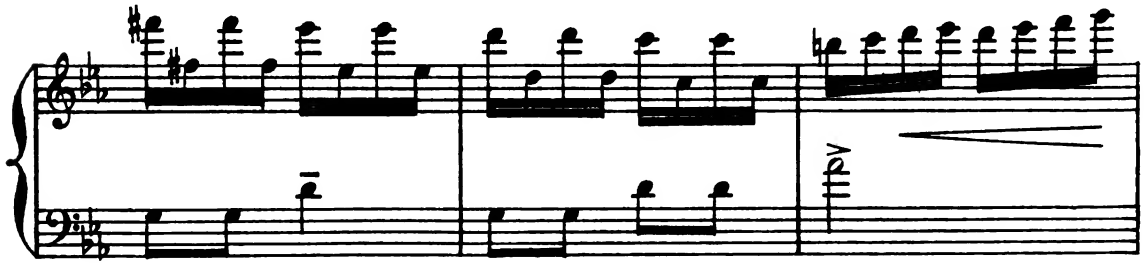
crotales qui parviennent à son oreille: « Oui, ce sont les compagnes de



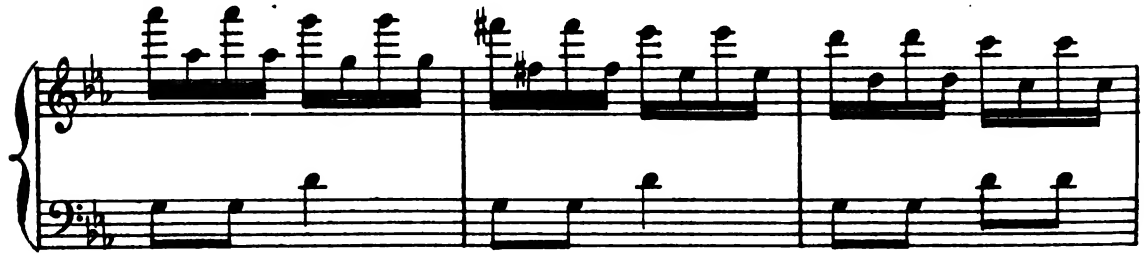
Bacchus, YADMA est sauvée! »



Et aux lueurs des torches paraissent BACCHUS et les BACCHANTES.



Quelques-unes ont cherché de tous côtés



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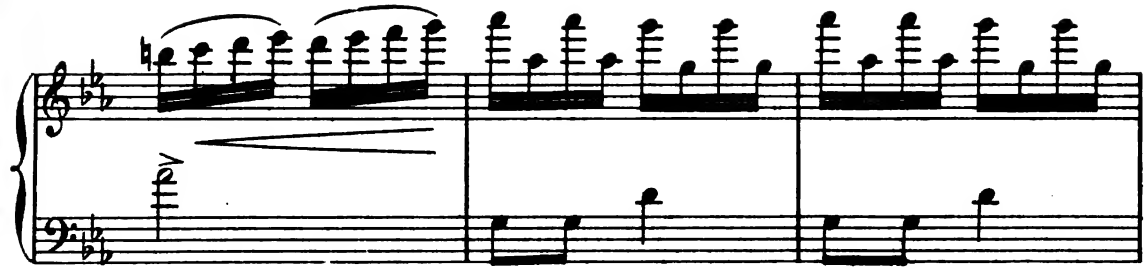
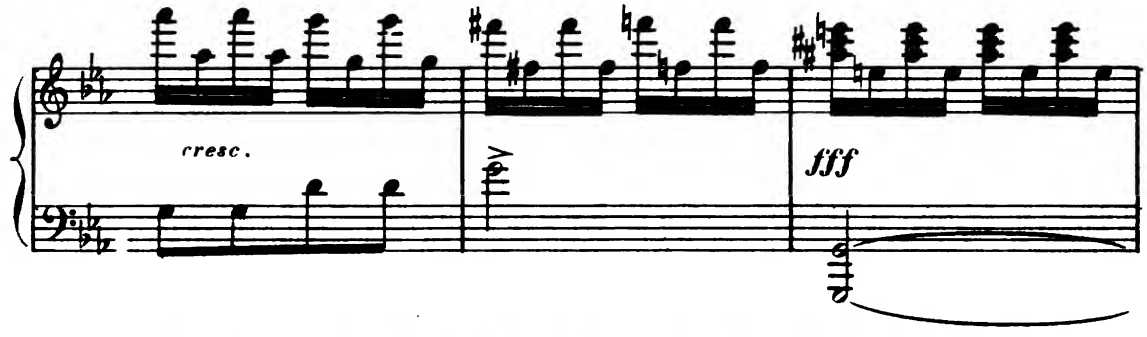
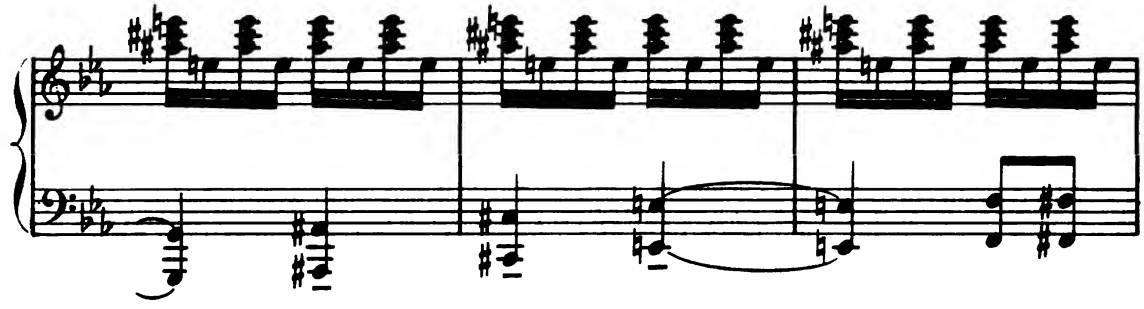
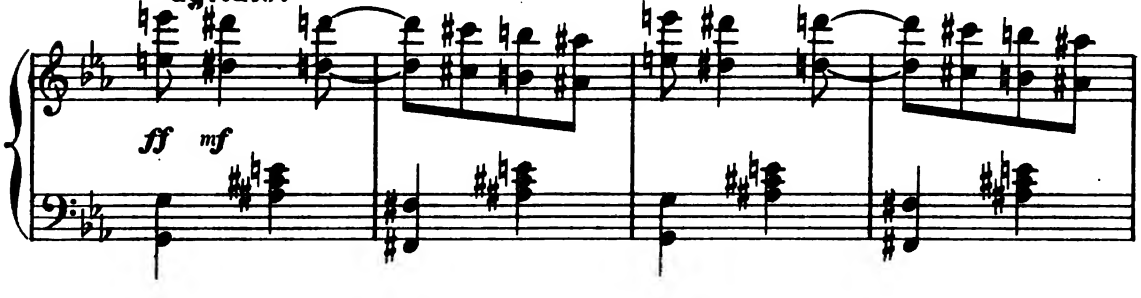


et trouvent enfin le ravin où git YADMA. « C'est elle ! »

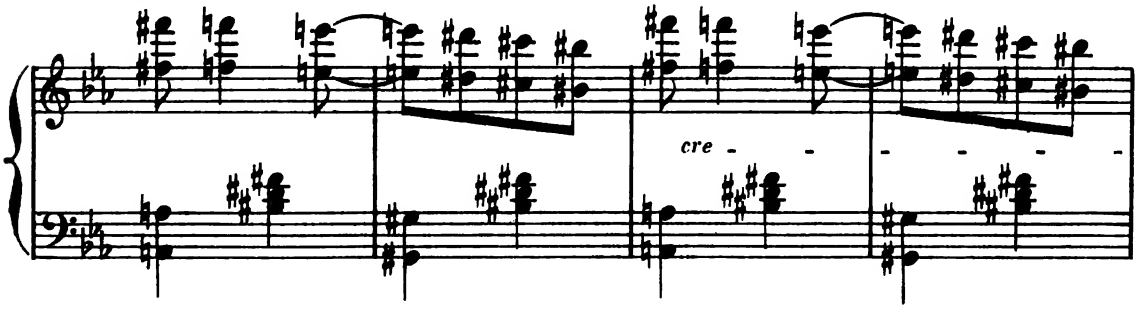




On la détache et elle tombe dans les bras de BACCHUS qui



l'étreint et la ranime. Elle l'a donc retrouvé ! Tout est oublié !



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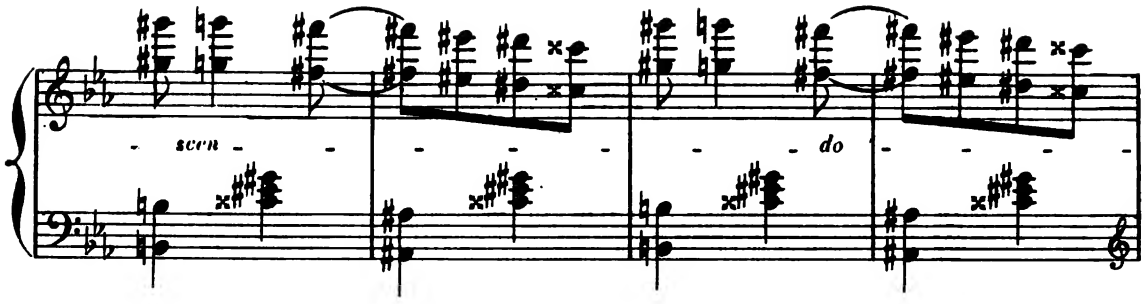
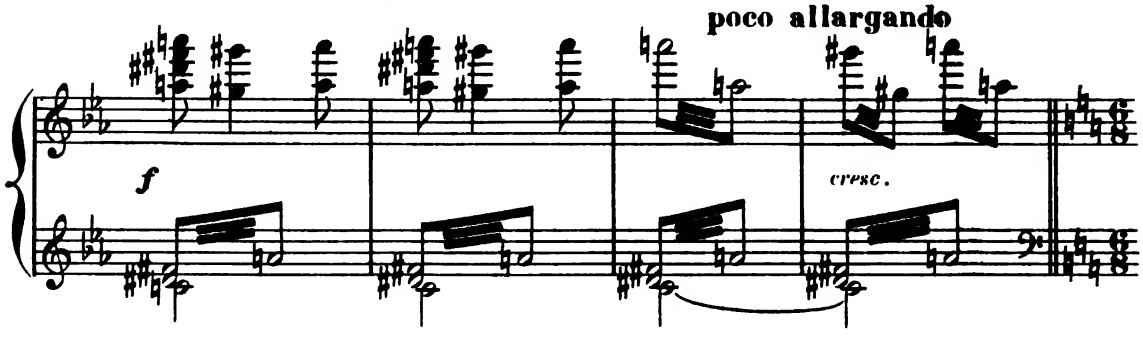
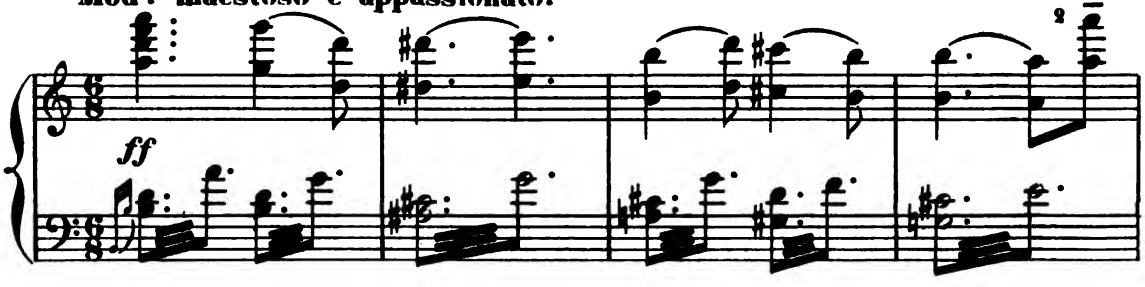


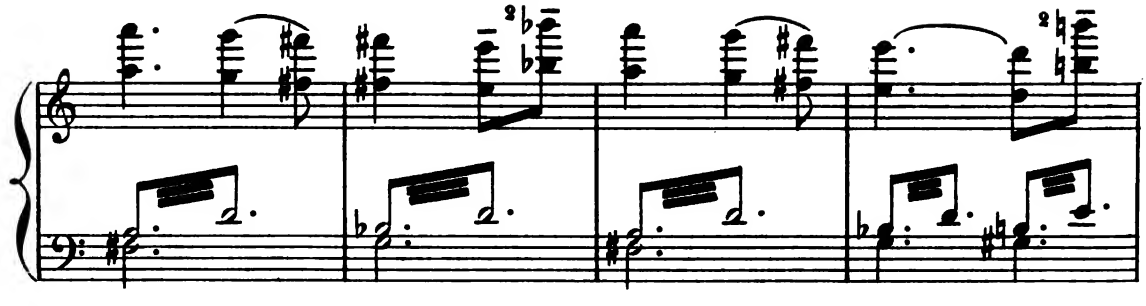


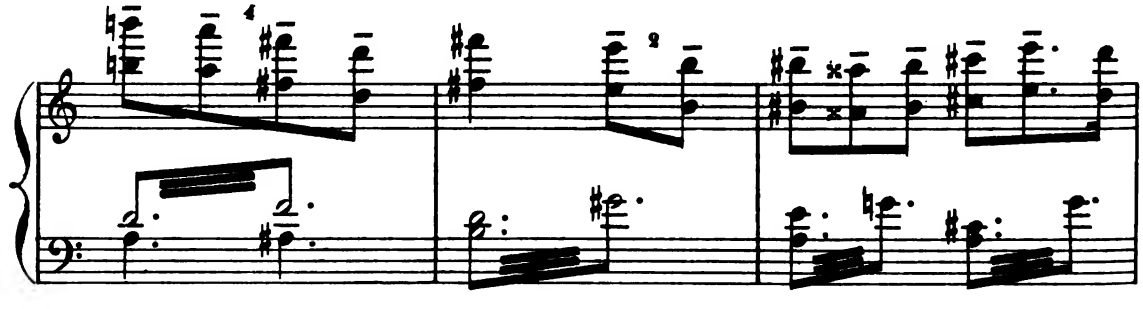
Mais c'est à Vénus qu'elle doit son salut et BACCHUS et YADMA élèvent

Mod.to maestoso e appassionato.



leur pensée reconnaissante vers la bonne déesse.





H. et

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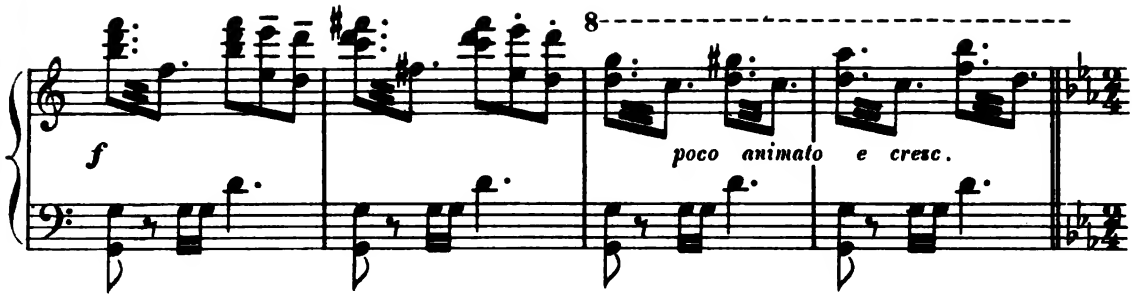
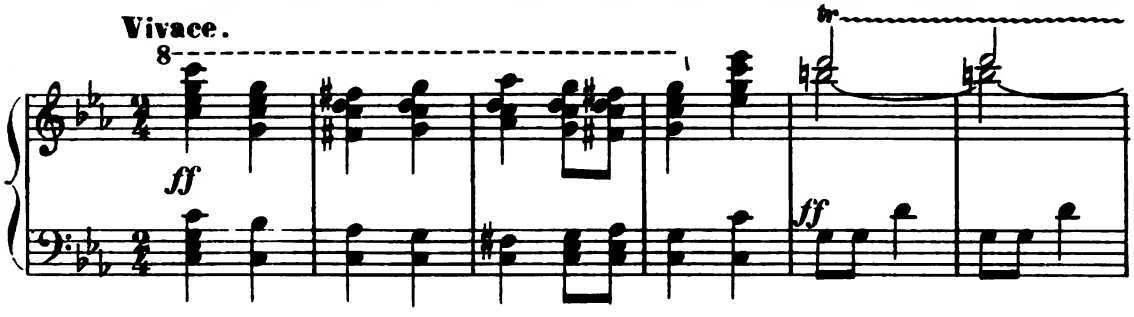
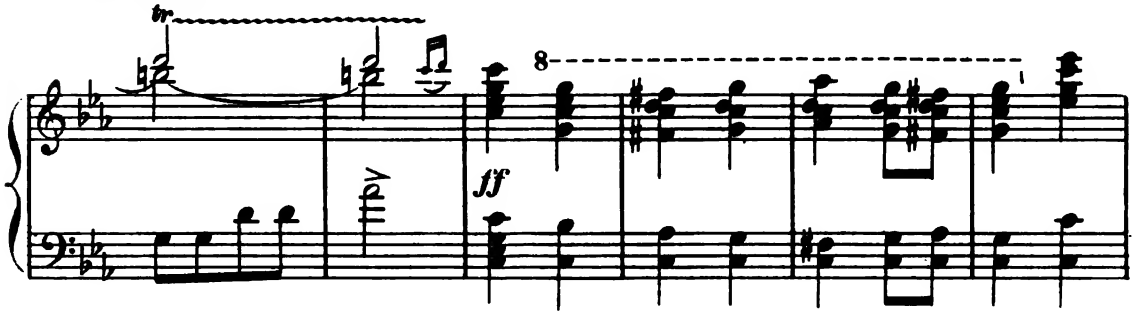
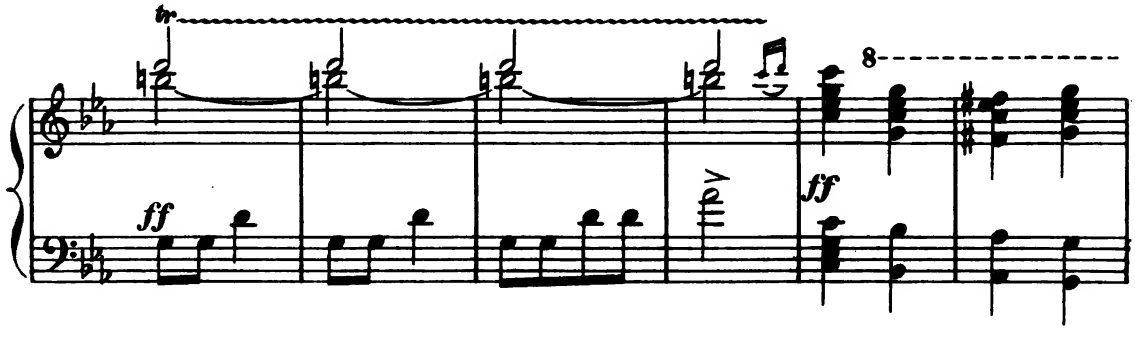


Et entourés par les BACCHANTES joyeuses, BACCHUS et YADMA s'élancent

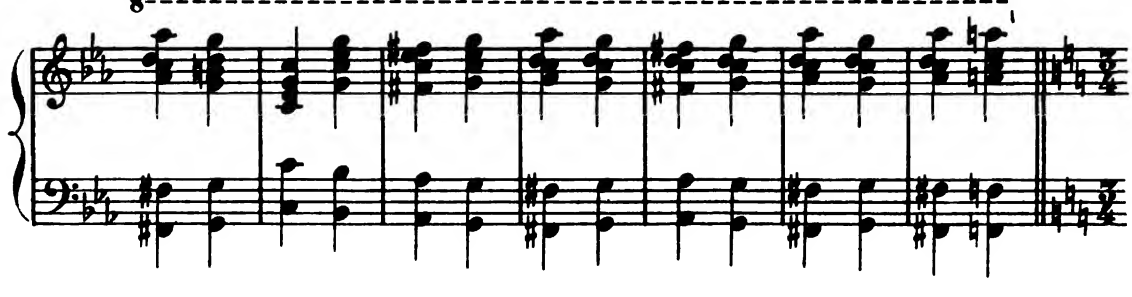


au dehors.





poco allarg.



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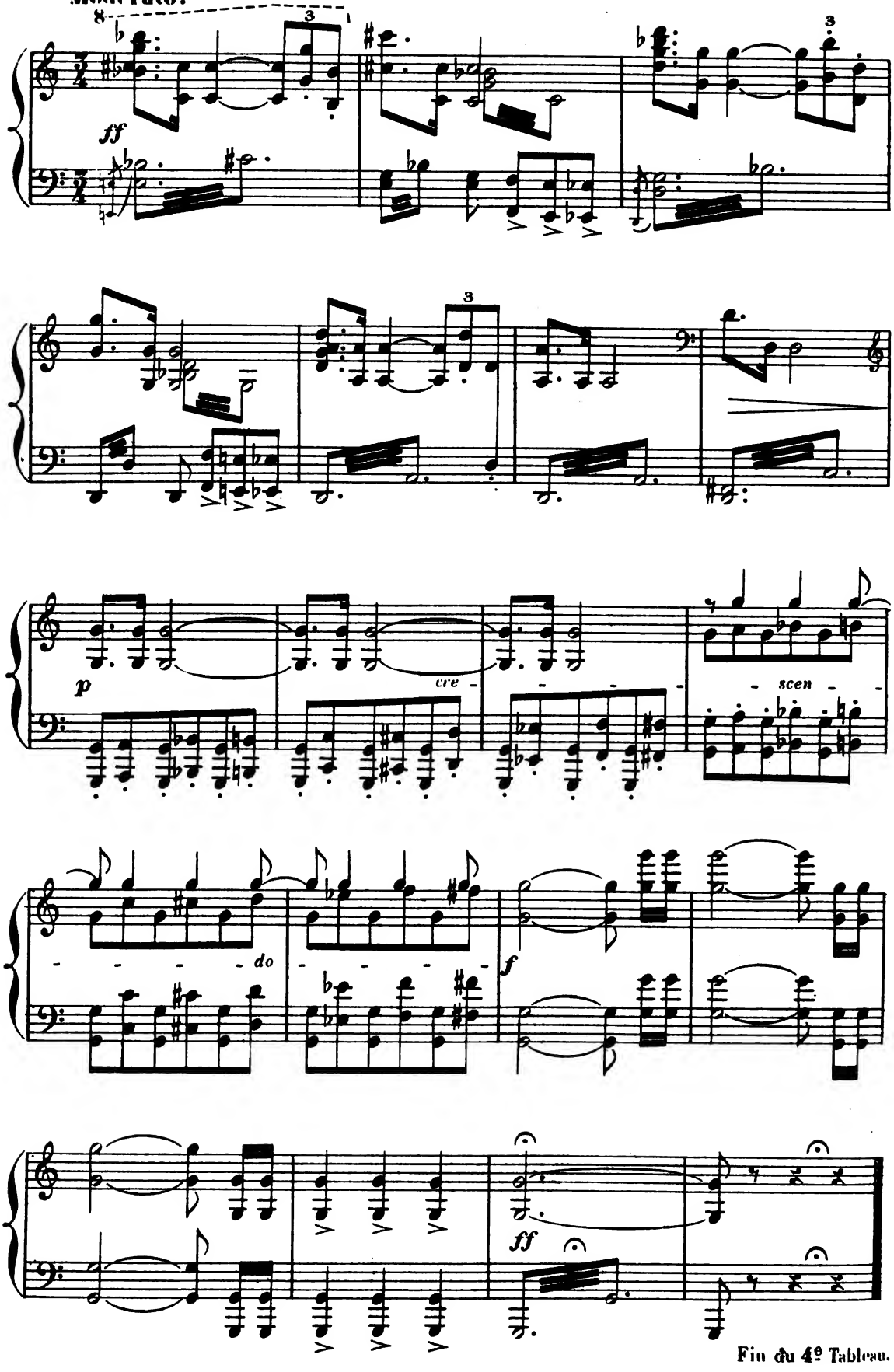
CHANGEMENT.

Moderato.



Fin du 4e Tableau.

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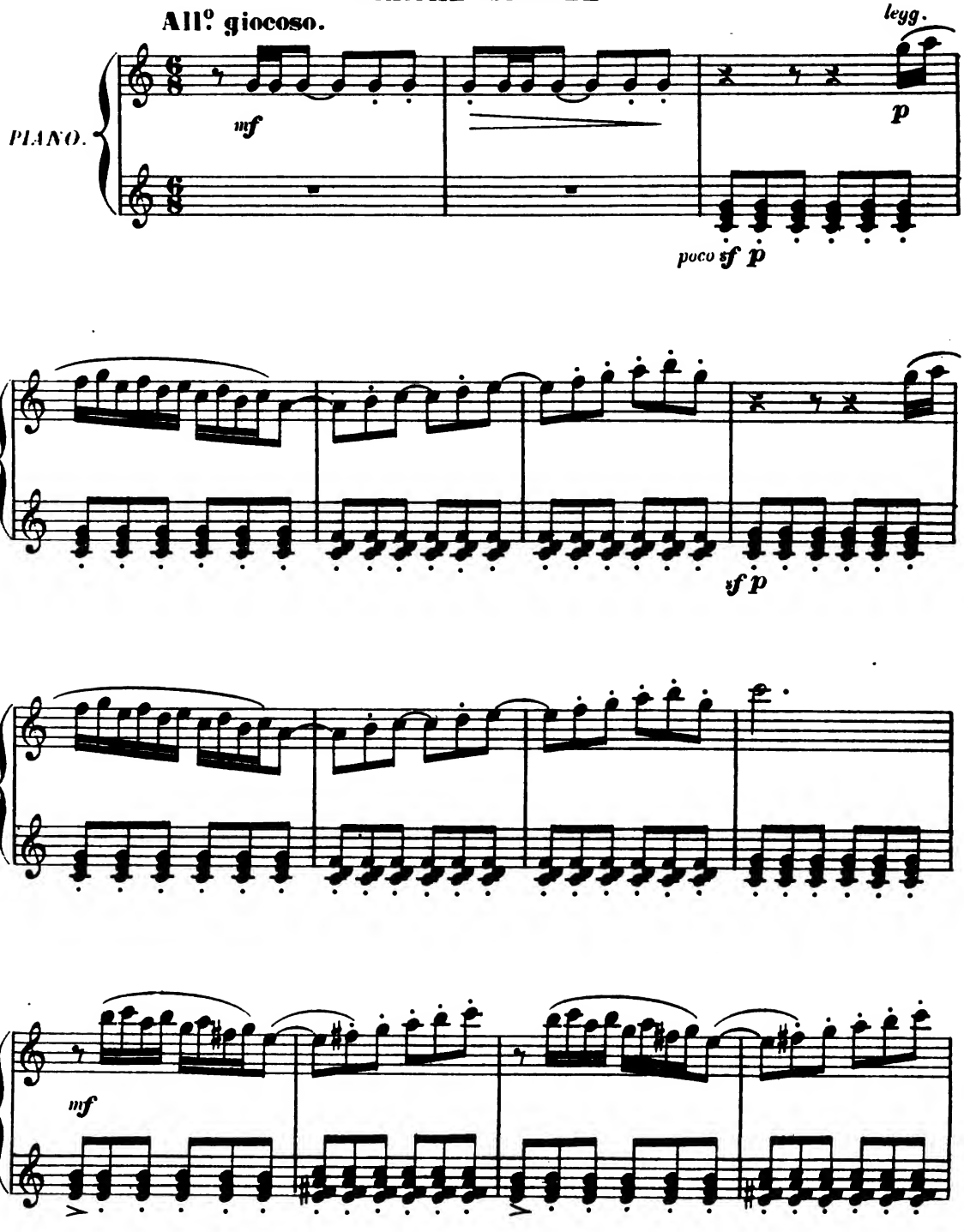
5me Tableau.

Le même décor qu'au 1er Tableau.

SCÈNE I.

L'armée de BACCHUS occupe le fond de la scène. Des Indiens agitent des palmes - Partout du mouvement. La joie est universelle. On attend YADMA et BACCHUS, accompagnés de SILÈNE.

MARCHE-DANSÉE



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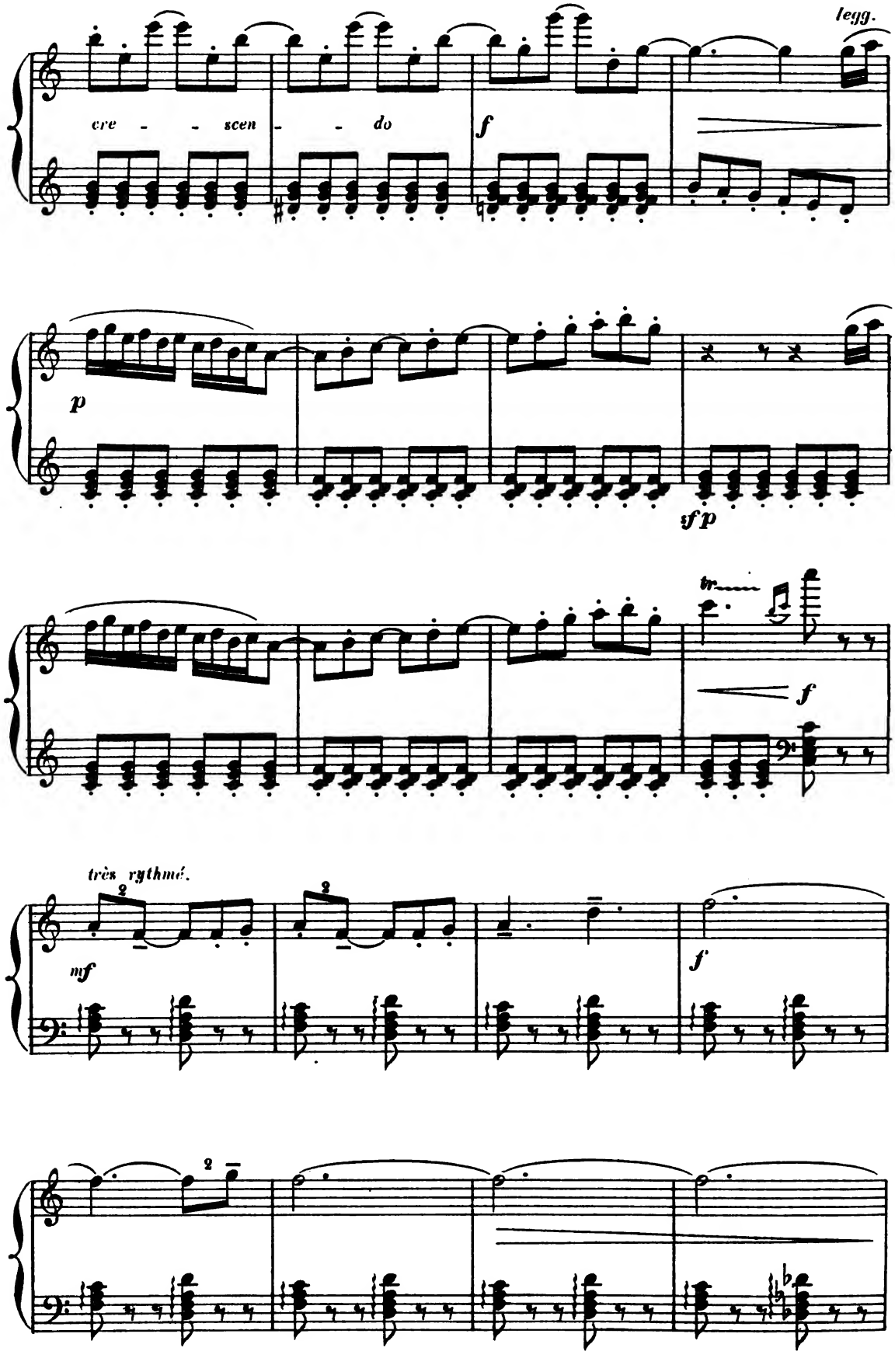

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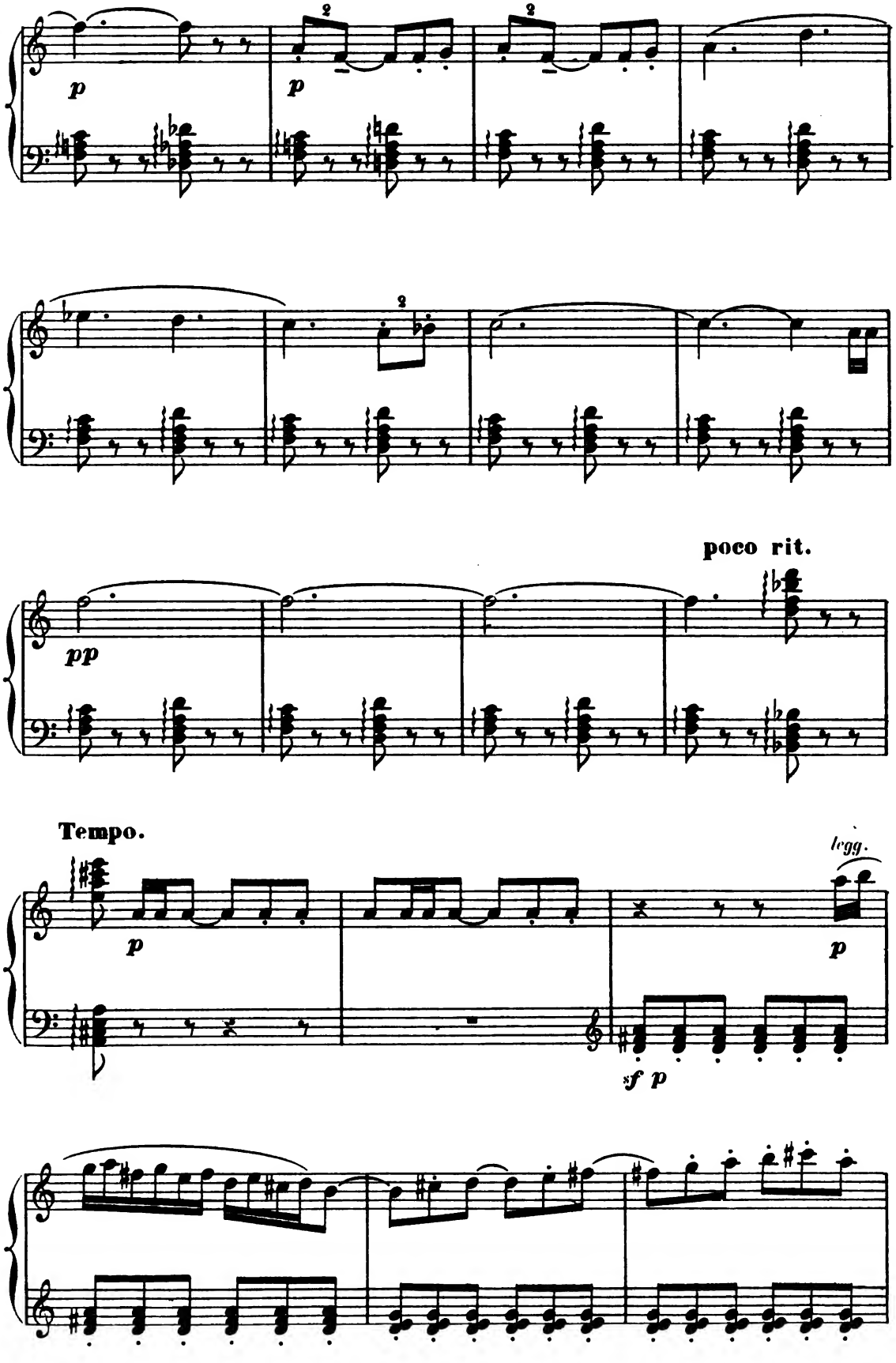

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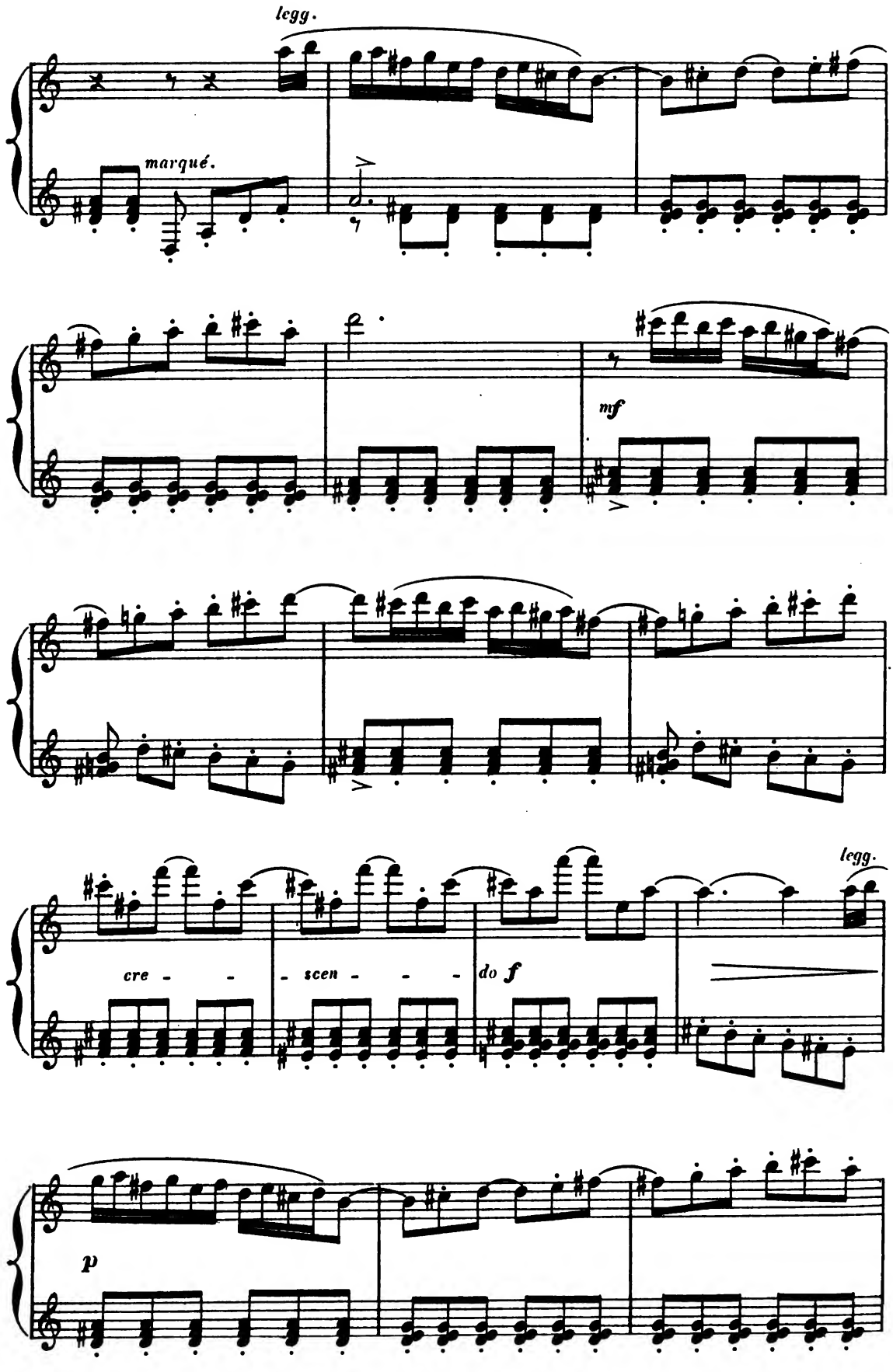

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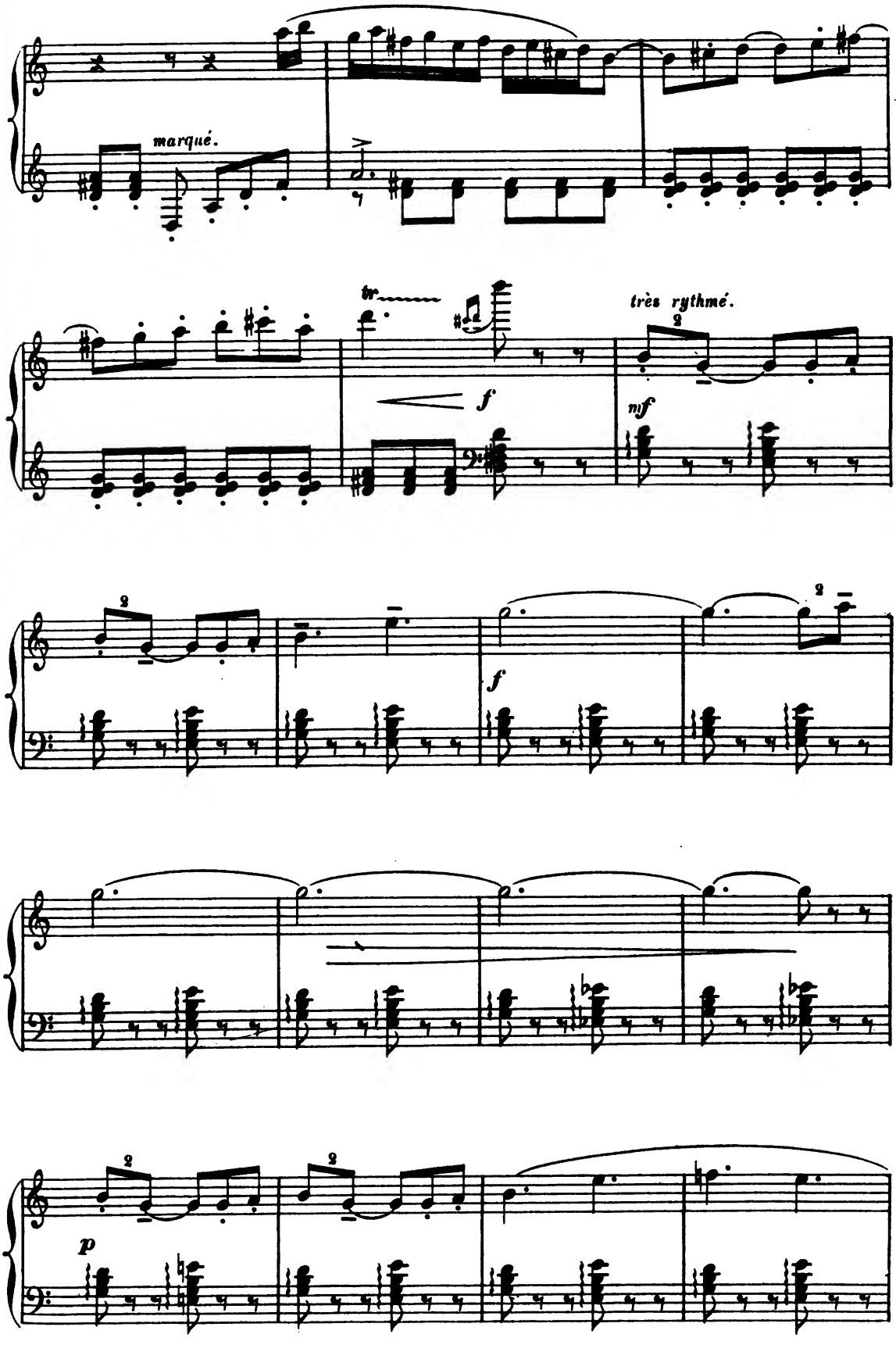

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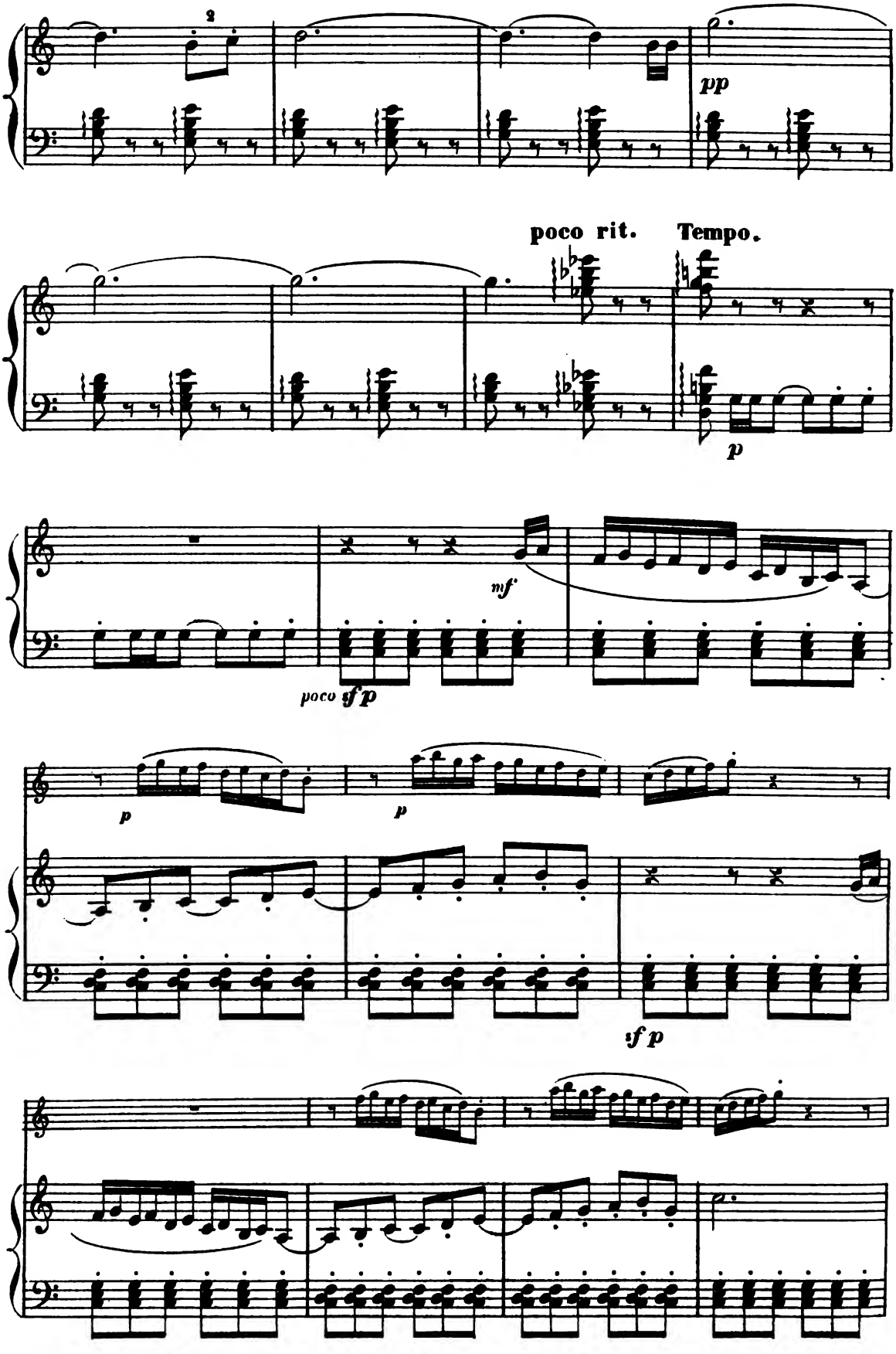

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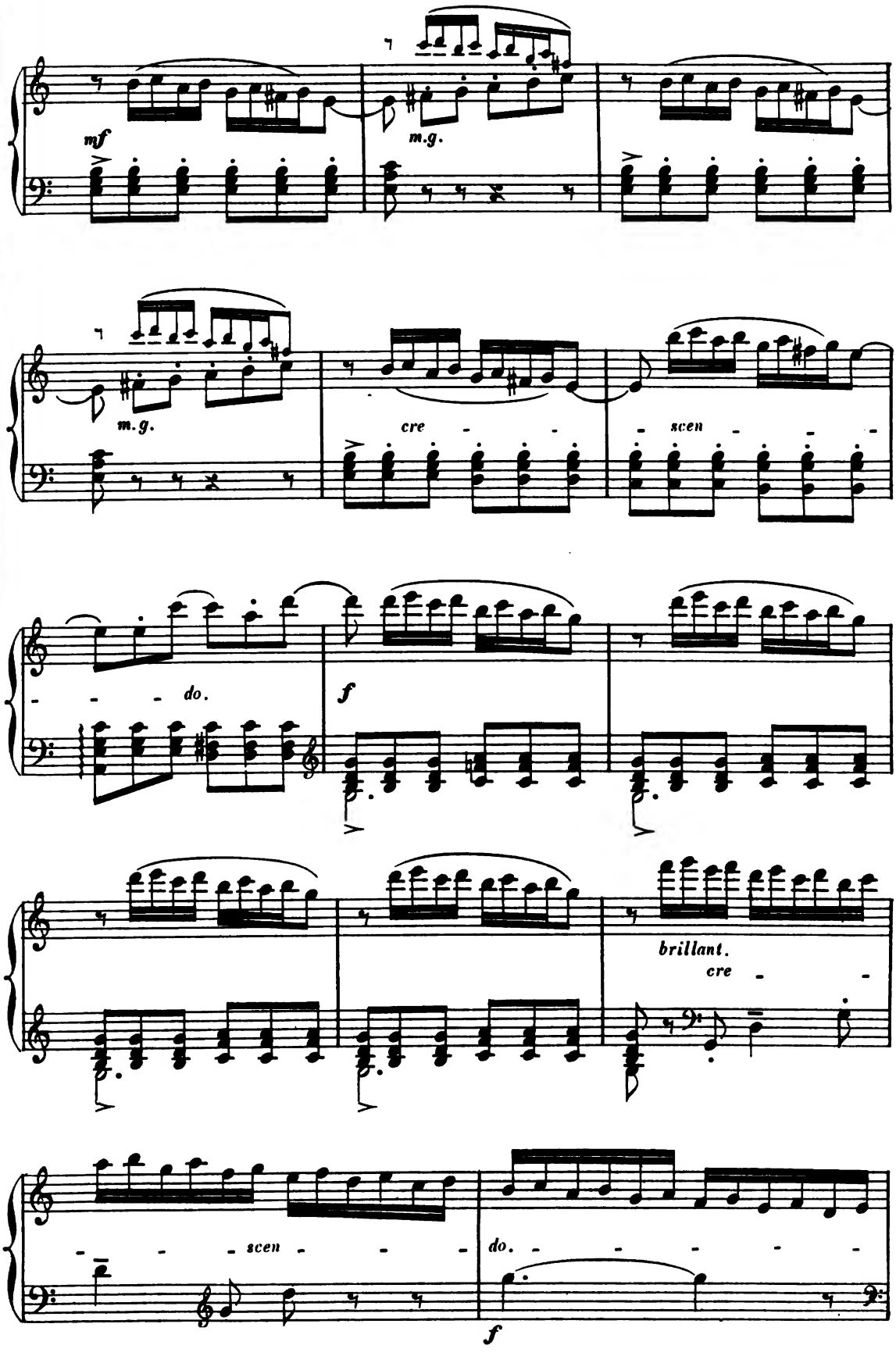

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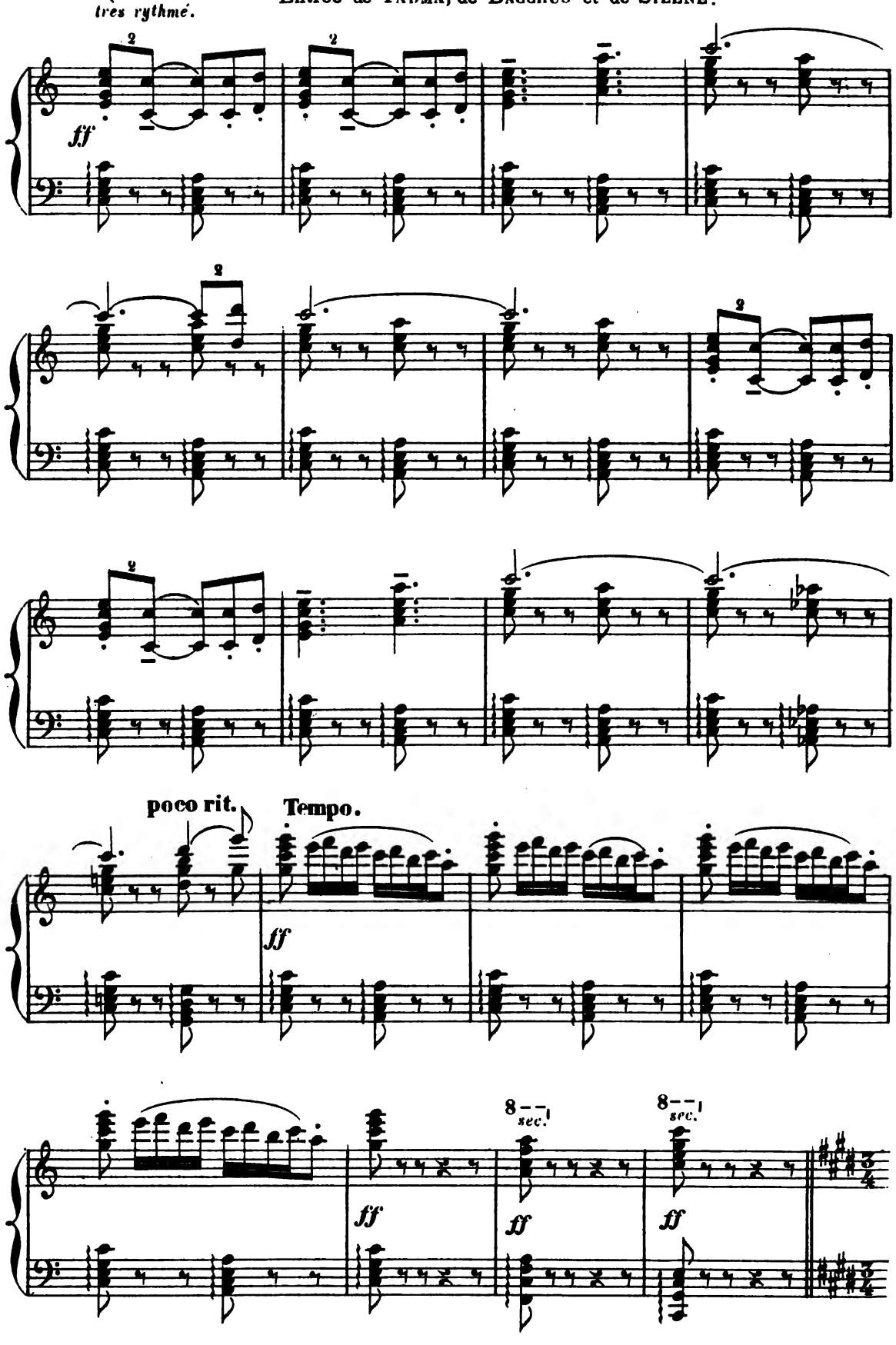
Entrée de YADMA, de BACCHUS et de SILÈNE.



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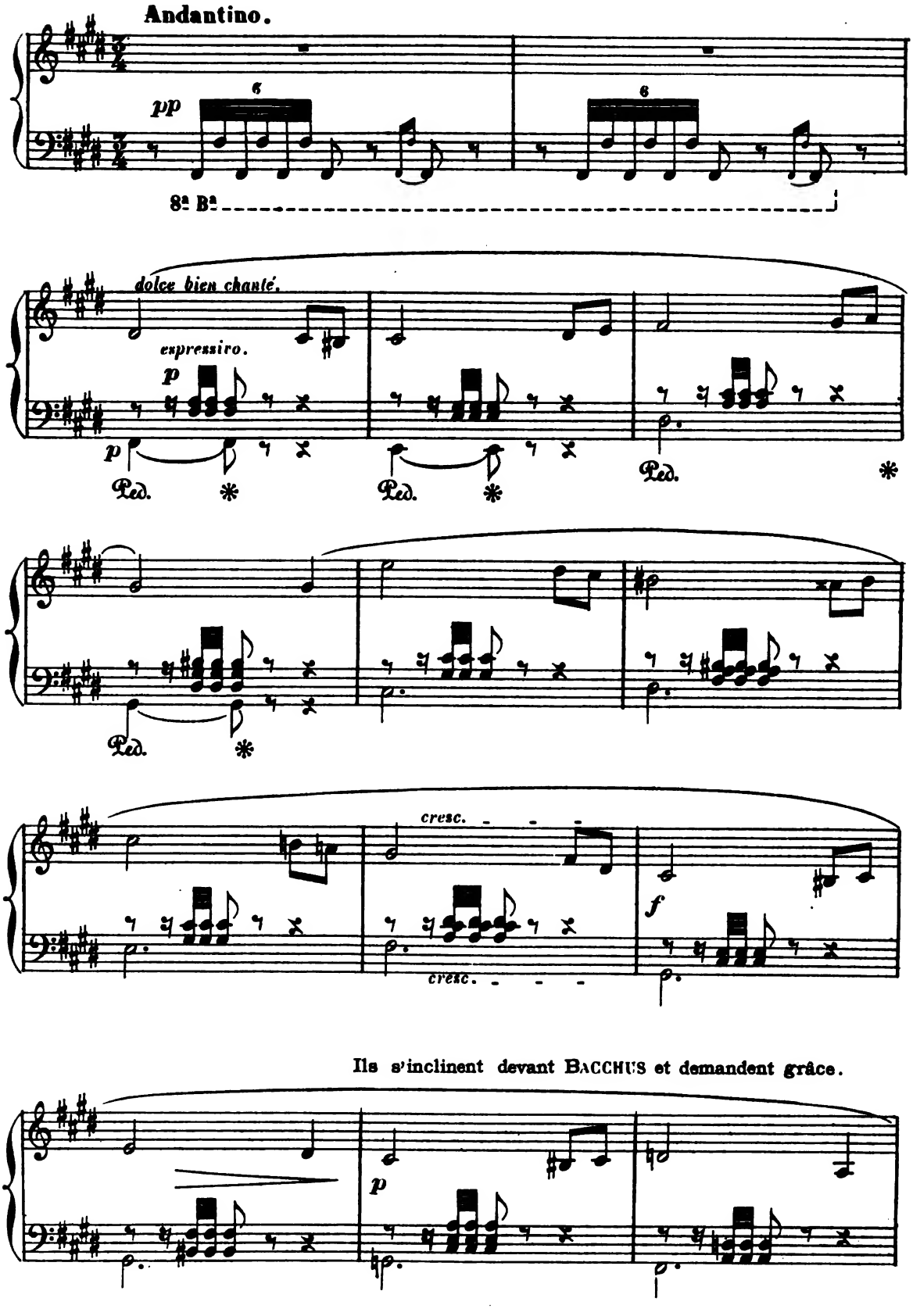
SCÈNE II.

Entrée des Indiens prisonniers que les Sacrificateurs mènent au supplice.



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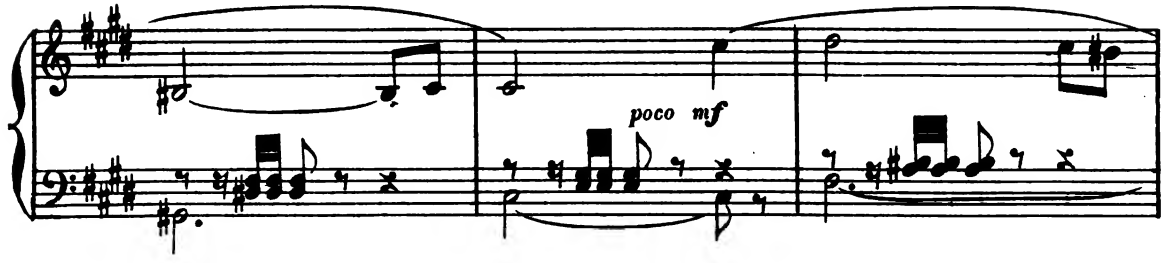
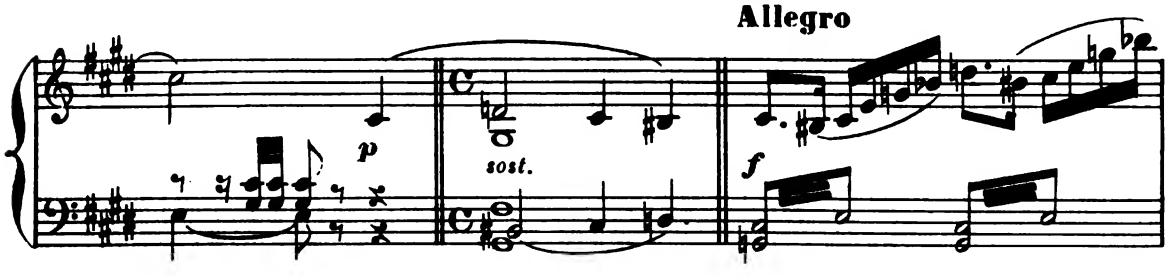
BACCHUS indique que YADMA, qui est maintenant reine du pays qu'il a conquis, peut seule leur accorder la vie.

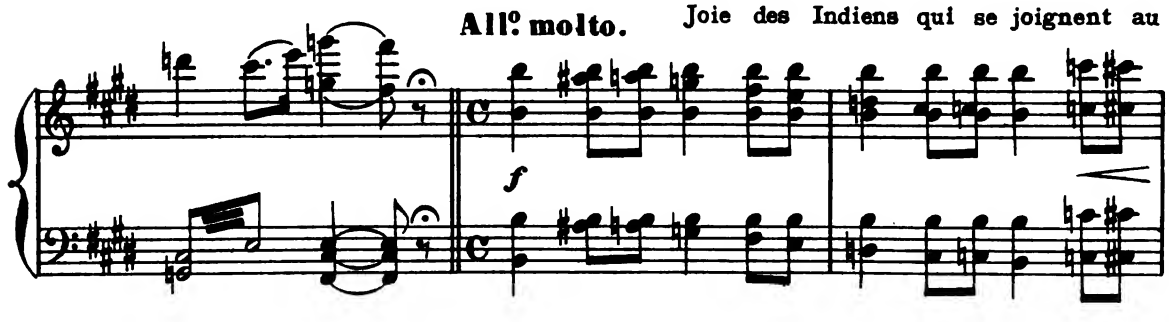


«Qu'ils soient libres!» dit YADMA.

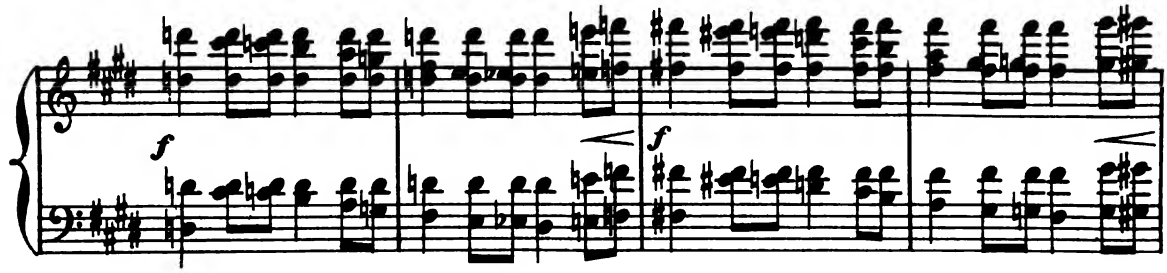


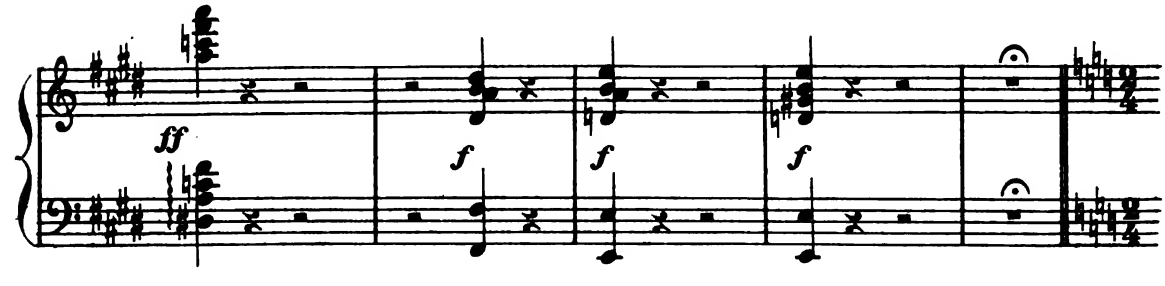
All° molto.

Joie des Indiens qui se joignent au



peuple pour acclamer YADMA et BACCHUS.





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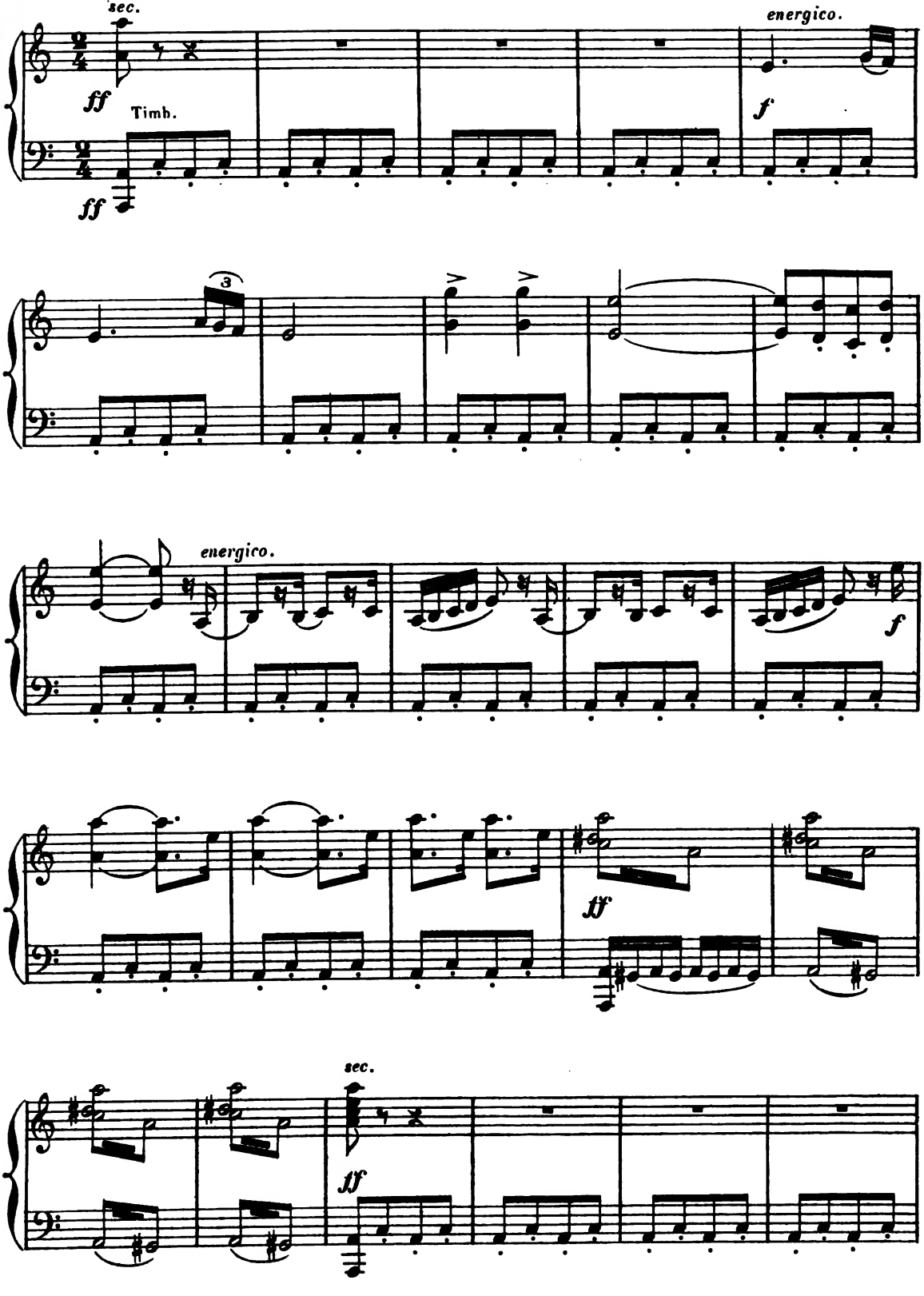
L'ORGIASTIQUE.

Danse des Bacchantes, des Bassarides et des Ménades.

Presto furioso.



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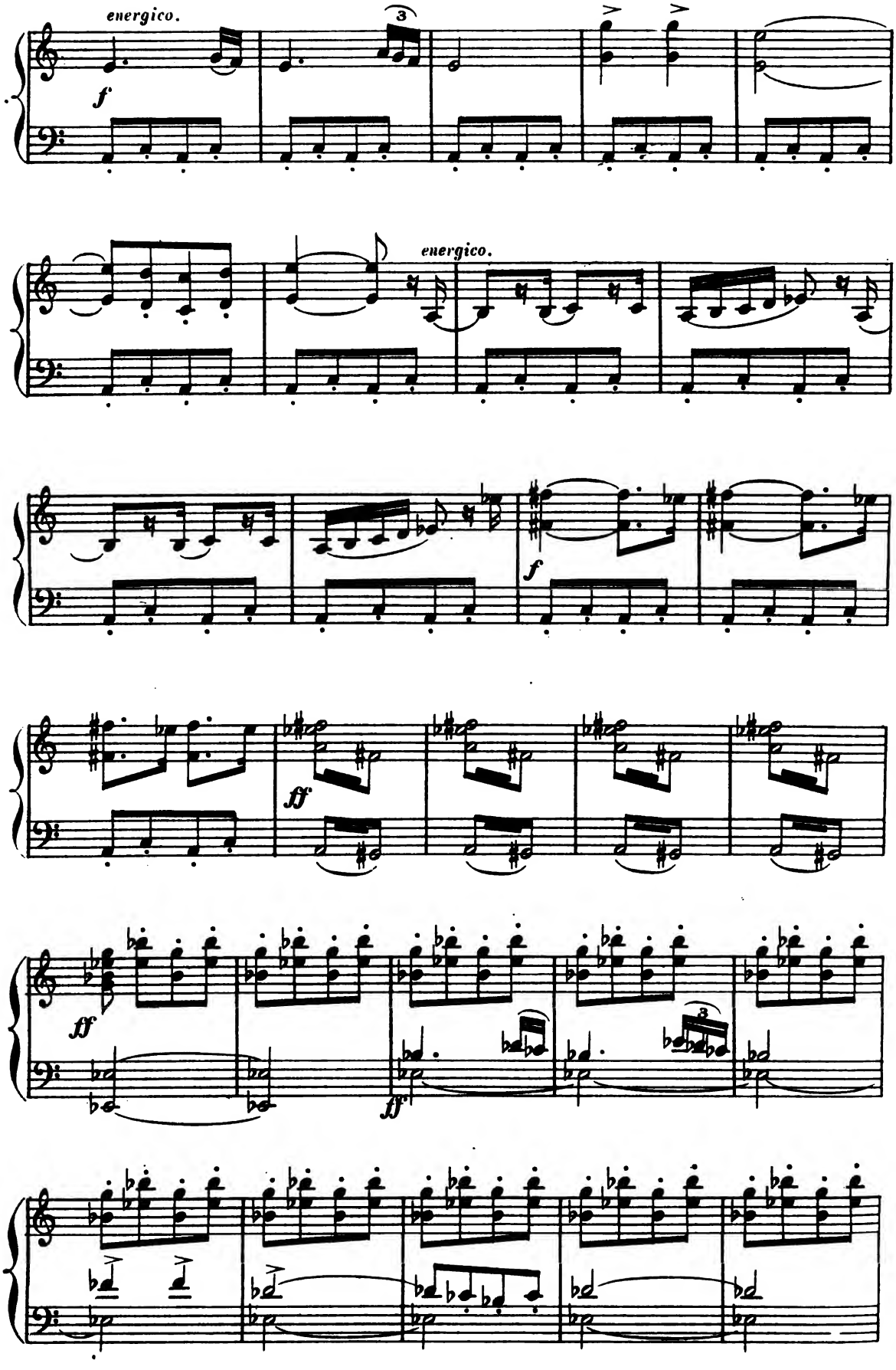

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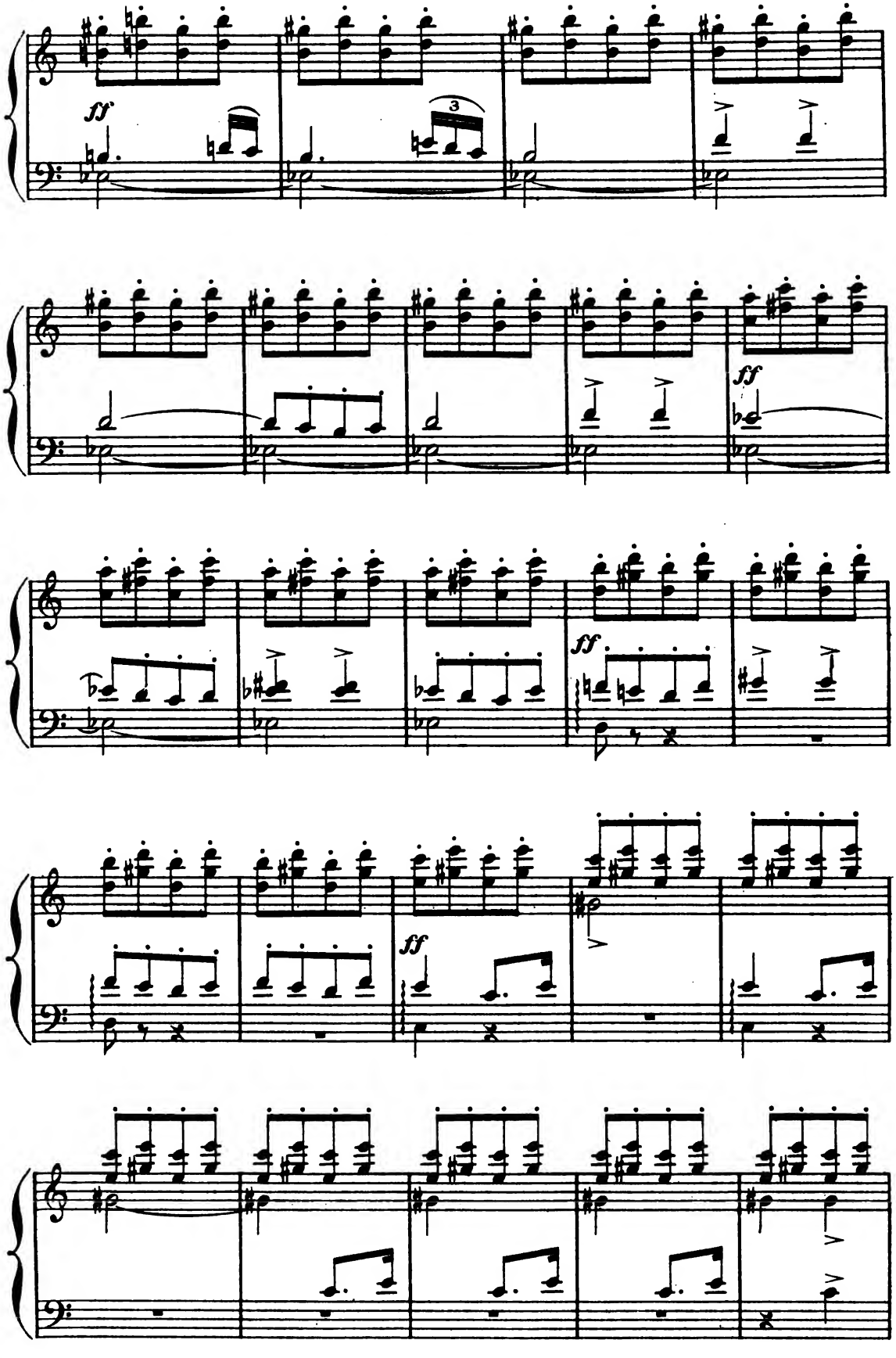

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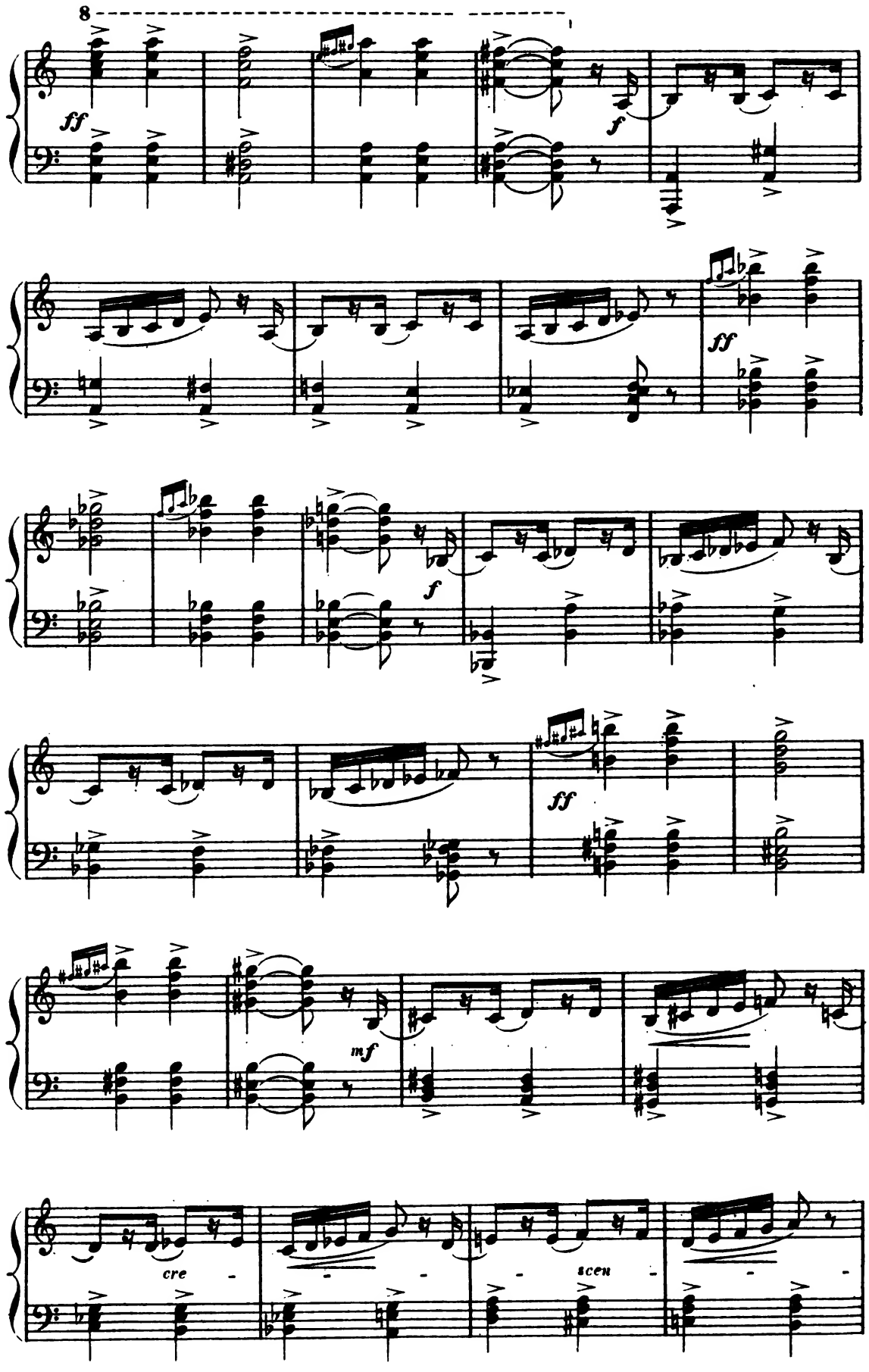

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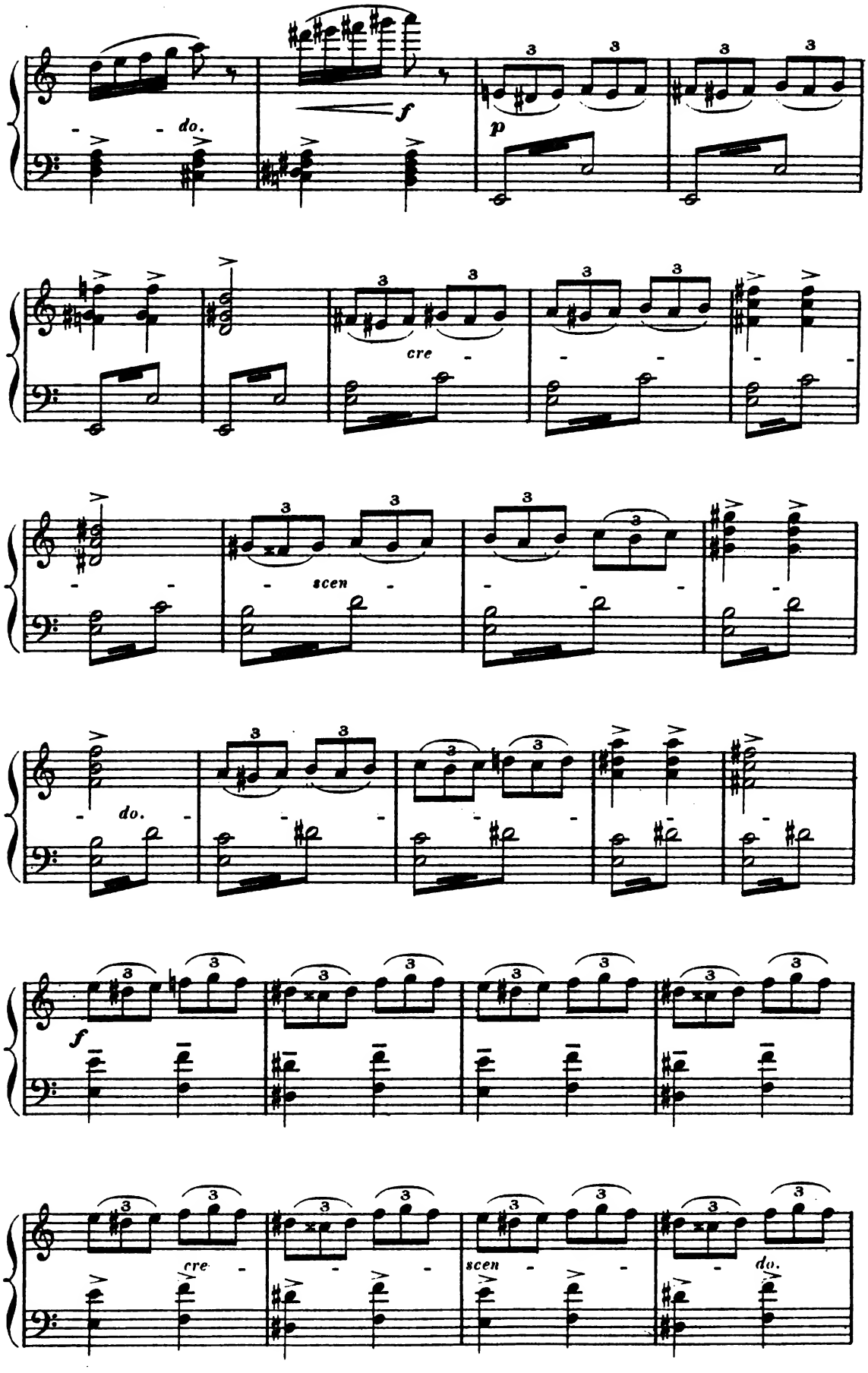

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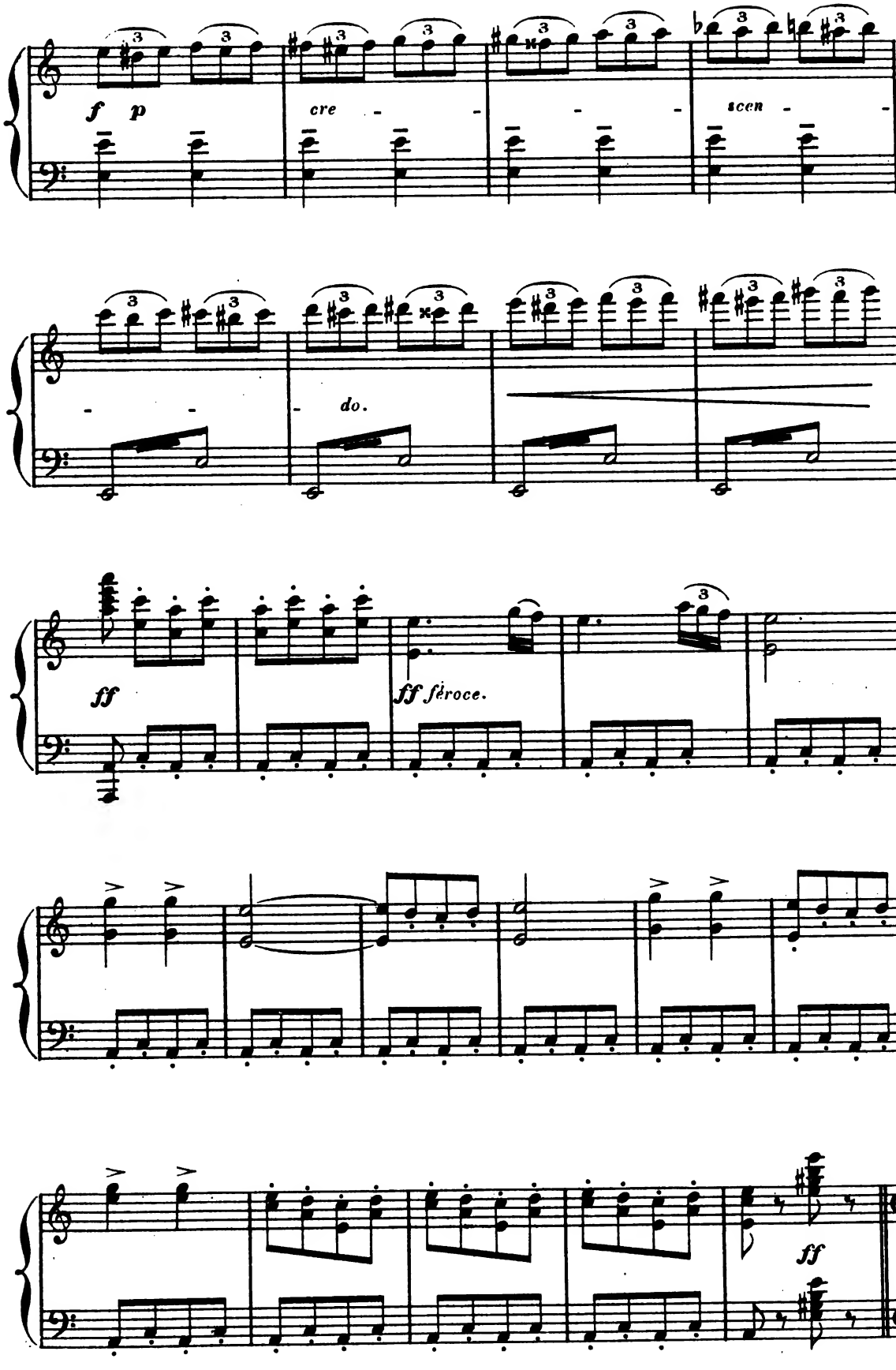

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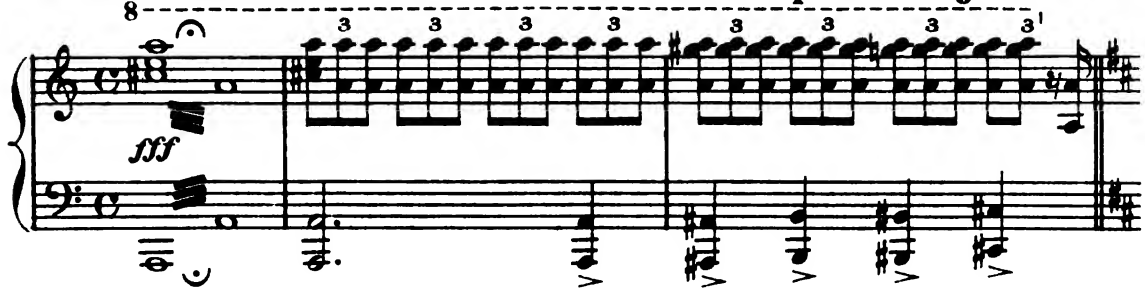
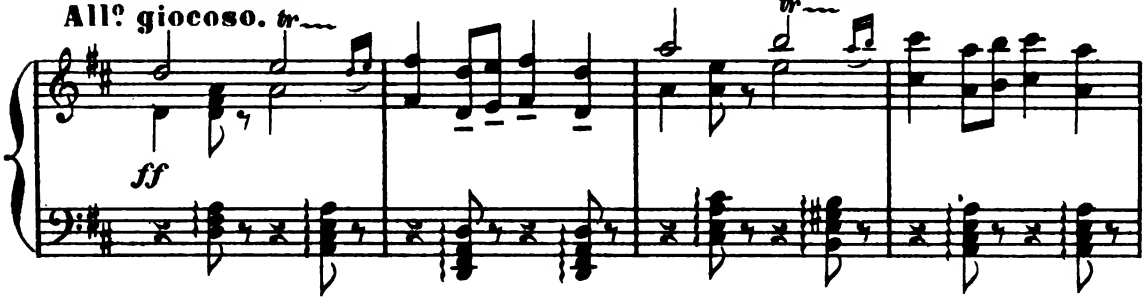
Tout le monde se range autour de

Maestoso. **poco allarg.**

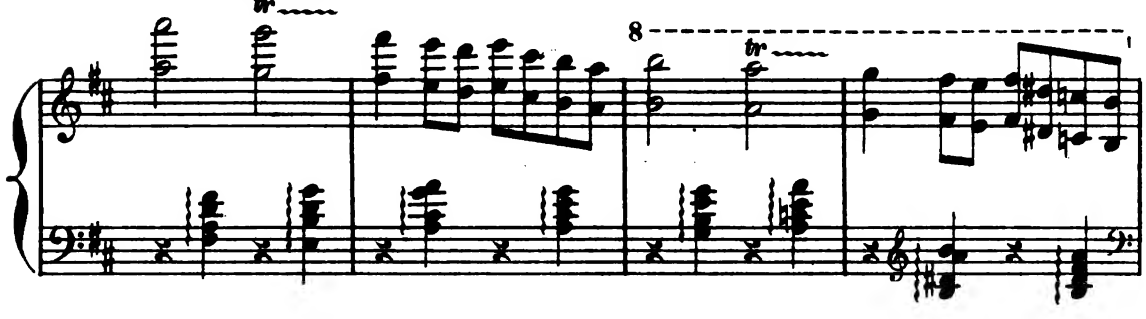


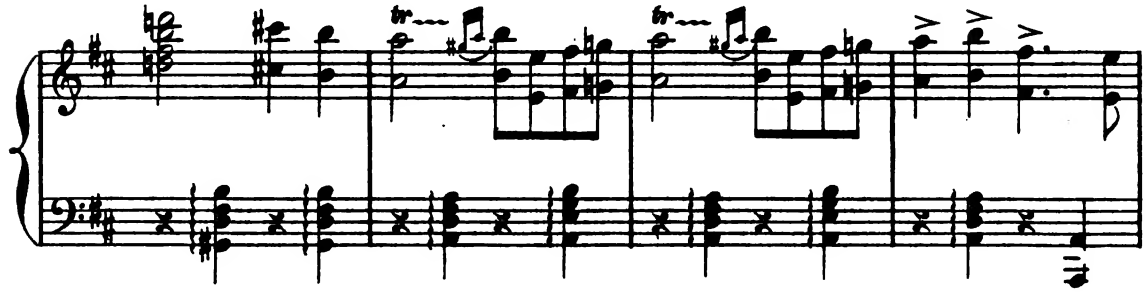
BACCHUS et de YADMA, et les Indiens les portent en triomphe aux acclamations

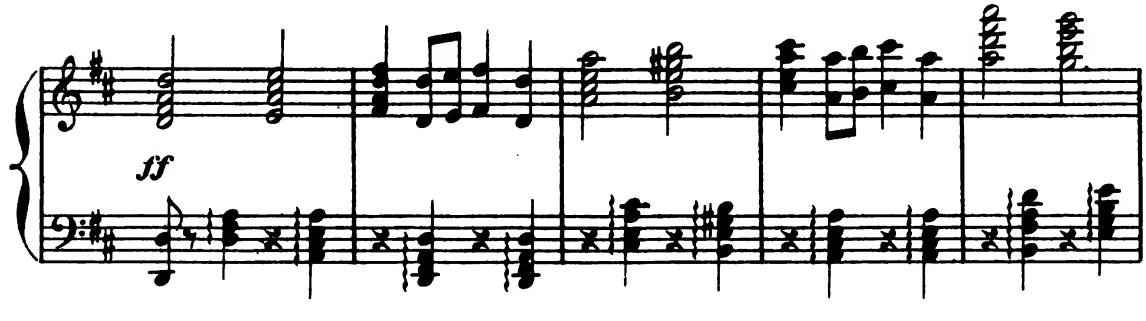
All° giocoso.



du peuple, des Bacchantes, des Curètes et de toute l'armée.







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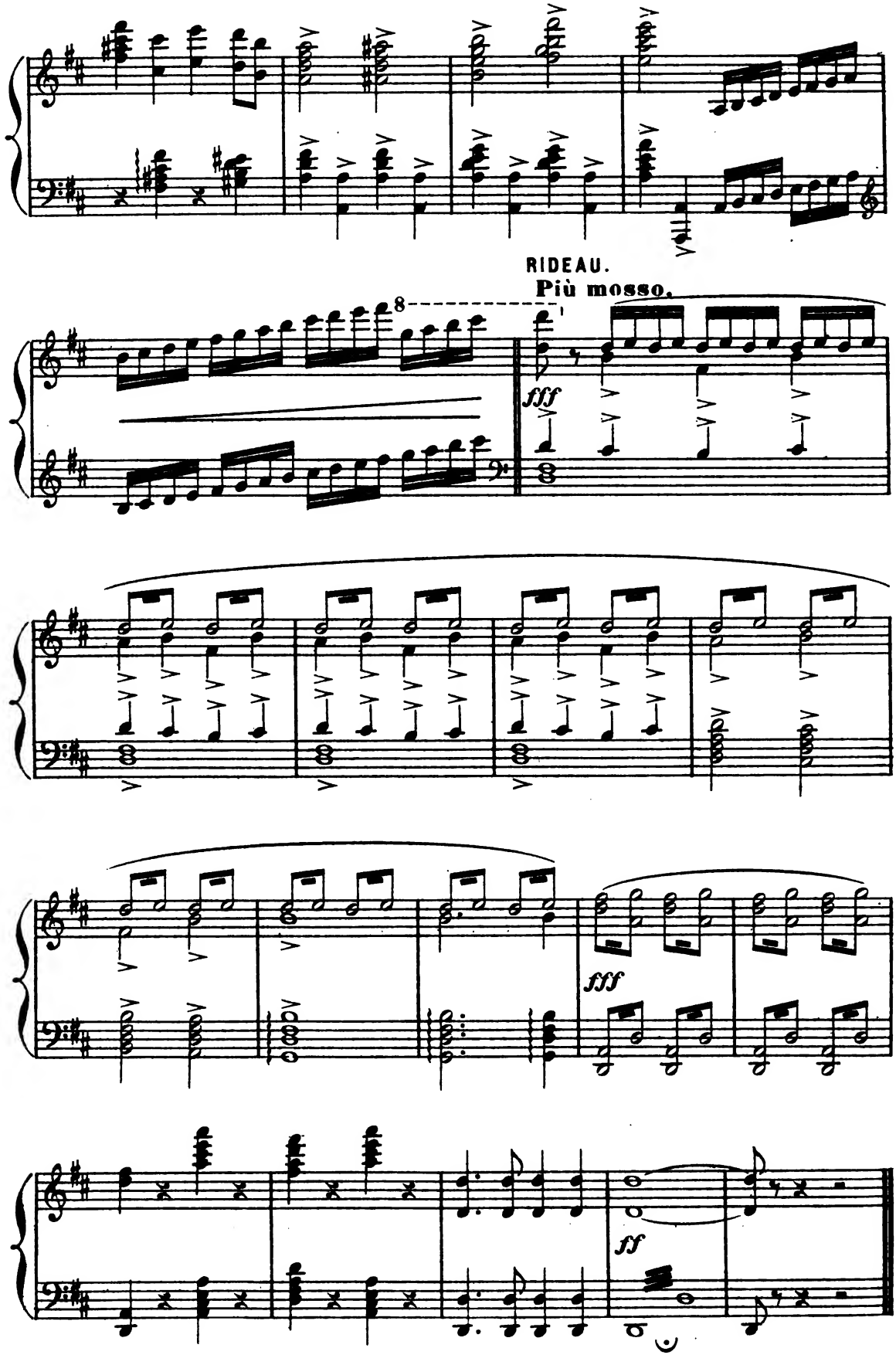

Imp. Delanchy, 54, Fg St Denis.

C. Douin, gr.

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